

JUNE 14, 1952

MOTION PICTURE HERALD

**COLUMBIA OPENS TV DOOR
WITH FORD-NBC CONTRACT**

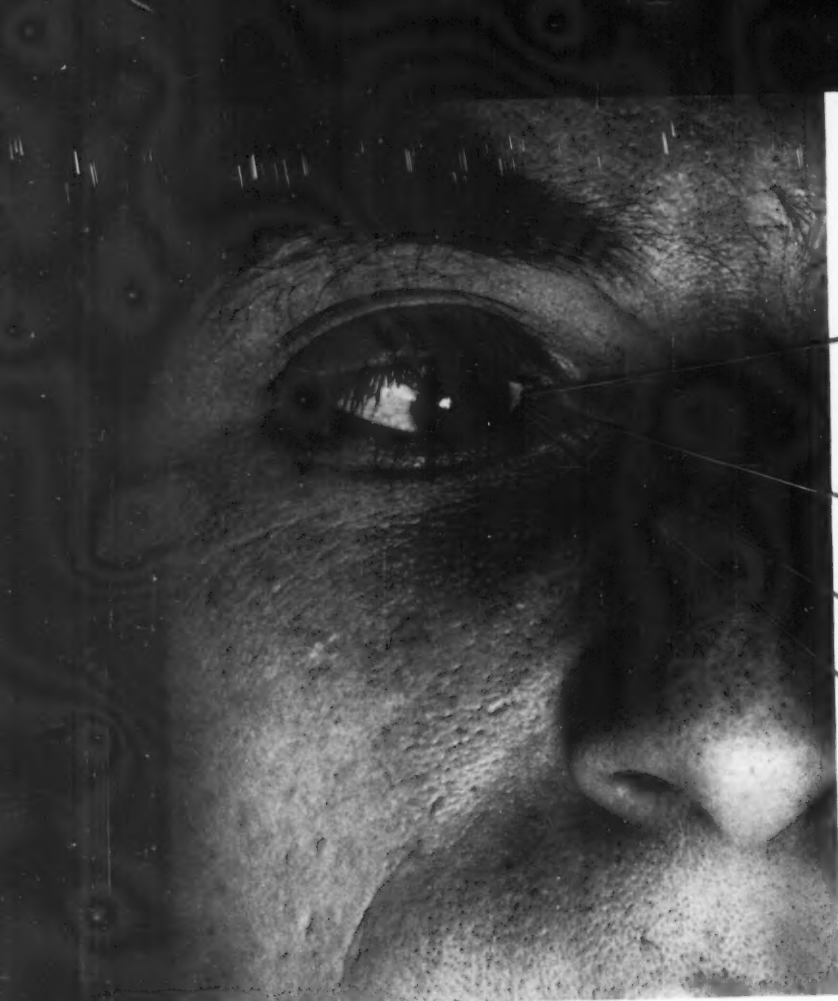
Zanuck Sets 20th-Fox Goal:

*"Films of international appeal
made on sensible budgets..."*

PARAMOUNT'S 6-MONTH SCHEDULE

REVIEWS (In Product Digest): CARRIE, FRANCIS GOES TO WEST POINT, HAS ANYBODY SEEN MY
GAL, LADY IN THE IRON MASK, CALIFORNIA CONQUEST, I DREAM OF JEANIE, THE LAST MUSKETEER, HERE
COME THE MARINES, BLACK HILLS AMBUSH

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**"SEEING
IS
BELIEVING!"**

"SCARAMOUCHE"

First engagements are terrific. Newark and Jersey City first 6 days top "Show Boat." First 5 days Asbury Park, N. J. beats "American In Paris," "Great Caruso." First 4 days Morristown, N. J. beats "Show Boat," "King Solomon's Mines." First 4 days Perth Amboy, N. J. does "Show Boat" biz and beats "American In Paris." Perfect summer entertainment is M-G-M's spectacular Technicolor adventure starring Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, with Henry Wilcoxon, Nina Foch, Lewis Stone, Richard Anderson.

"LOVELY TO LOOK AT"

Radio City Music Hall sets new all-time Memorial Day high with M-G-M's eye-filling Technicolor Musical, starring Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller, with Zsa Zsa Gabor, Kurt Kasznar. (Pre-release engagement.)

"SKIRTS AHOY!"

Tops the National Box-office Survey in Variety for second successive week. A rollicking Technicolor M-G-M-Musical starring Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, Billy Eckstine.

AND MORE FROM M-G-M!

"PAT AND MIKE" starring Spencer Tracy, Katharine Hepburn, co-starring Aldo Ray, with William Ching. "THE DEVIL MAKES THREE" starring Gene Kelly, Pier Angeli. "IVANHOE" (Technicolor) starring Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emyln Williams. "THE MERRY WIDOW" (Technicolor) starring Lana Turner, co-starring Fernando Lamas. And other Big Ones!

The Musical
with
a
lot
of
twists
is
on
the
way
from
WARNER BROS!



Soon GAY GARTERS

"She's Working Her Way Through College"

COLOR BY **TECHNICOLOR**

STARRING **VIRGINIA MAYO** ★ **RONALD REAGAN** ★ **GENE KELSON** DON DEFORD
PHYLLIS THAXTER • PATRICE WYMORE WITH ROLAND WINTERS • RAYMOND GREENLEAF • GINGER CROWLEY • NORMAN KRASNA

MUSICAL NUMBERS STAGED AND

GERTIE will be rah-rah-rockin' the screen!



RE

AN BARTOLD

THE BLACKBURN TWINS

DIRECTED BY LEROY PRINZ

MUSICAL DIRECTION RAY HEINDORF

SCREEN PLAY BY
PETER MILNE • PRODUCED BY
WILLIAM JACOBS



DIRECTED BY

BRUCE HUMBERSTONE



CLASS OF '52

IS WHAT THEY'RE SAYING

ABOUT 20TH CENTURY-FOX!



THERE'S NO BUSINESS LIKE 20TH CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 11

June 14, 1952



ART and BUSINESS

—A Plea for Economic Reality in Hollywood

By MARTIN QUIGLEY

THE time is here at which it becomes imperative that Hollywood should assume, realistically and faithfully, its true responsibility in the economic predicament that confronts the business of motion pictures. In no other way may the pressing economic problems immediately at hand be dealt with effectively.

No constructive purpose is to be served at this point with any extended examination into the question of why and how the process of making motion pictures has assumed its present cost levels. Obviously the responsibility in this connection is not that of Hollywood alone because at no time in the history of the industry has complete authority on production costs been lodged in Hollywood.

The only constructive purpose—and an imperative and immediate one—is that Hollywood forthwith set about the job of revising in a thorough-going fashion its whole scheme of values, irrespective of pleasant traditions or hurt feelings. This may be done with full realization that the only possible alternative may be found to be even considerably less acceptable.

Over a period of many years, engendered by the one-time profitability of the motion picture business and the consequent competition for a place in the sun, the whole range of production activities from the initial executive decisions to the final touches of craftsmanship on the finished negative, has become thickly coated with layer upon layer of exaggerated and distorted values—exaggerated and distorted in relation to any other type or kind of responsible commercial enterprise on the face of the earth.

FOR a long time the answer was—so what! It pays off, doesn't it! Yes, strangely enough, it did. But that day is passed, unlikely ever to return.

The stark reality now is that the economic life of the great business of motion pictures as presently constituted is in jeopardy. Despite over-all revenues of great volume the profit margins—which mean the solvency and stability of the business—have narrowed critically and are continuing to narrow. Immediate, drastic and thorough-going action is imperative.

Fantastic as it appears on calm and objective reflection, many hundreds of persons associated with production are receiving incomes in various forms of payment which dwarf payments received by the chief individuals in the personnel of the greatest and most profitable busi-

nesses in this or any other country. A large book could be written in explanation of how all this came about. But it would be of no help in solving a problem that must be dealt with here and now if disaster on a broad front is to be avoided.

IT is to be freely conceded that distinguished achievement in the varied arts, skills and administrations that comprise production requires particular ability, talent, a slavish devotion to the work and many other requirements, not the least of which is, incidentally, considerable good luck. These creative executives, writers, directors, actors and others should receive full recognition together with generous portions of the coin of the realm. But how absurd it is that large numbers of these persons are demanding and receiving—even though they can only keep tiny portions after taxes—payments to a total amount that in light of all discernible conditions is killing the goose whence the golden eggs have been coming.

Credit for what the ability, talent, skill and industry of Hollywood has accomplished can hardly be over-stated. It has made the American motion picture the amusement in preeminent favor with the public the whole world over. It would simply confuse the problem and defeat a solution if Hollywood should choose to view the thorough-going retrenchment and readjustment that is required as mere criticism and complaint or a passing flurry in penny-pinching.

The plain fact of the matter is that the motion picture business now finds itself confronted with a new and different status. Its cost structure in production, which absorbs the bulk of the revenues collected in film rental, is out of line with present and foreseeable possibilities. That cost structure must be revised and rearranged from top to bottom.

With a realistic appreciation of existing conditions and good faith this can be done in an orderly, constructive manner to the end of preserving and really bettering an industry whose product plays an important part in the lives of vast millions the world over. With the necessary revision and rearrangement accomplished there will be preserved great opportunities and rich rewards for the creative workers but necessarily on lines which bear closer resemblance to the realities of the times.

Let this road be followed promptly; in any other direction lies disaster!

Letters to the Herald

COMPO PROVES VALUE TO TEXAS EXHIBITION

TO THE EDITOR:

In your issue of May 31, we note on page 20-21 a compilation of the results you obtained in a survey answering the question, "Should COMPO be kept alive?" In this compilation there is noted a comment from S. G. Fry of Tyler, Texas, in which he expresses the thought that from his experience COMPO is of benefit only in the large cities or "in our particular situation of benefit to the first run house of a large chain."

Mr. Fry must have gotten his reaction from his own personal experience with our Texas COMPO organization. That organization was formed last summer and received support, financial and otherwise, not only from the larger circuits but from something like 1,100 small independent exhibitors throughout the state of Texas. So far as we have been able to trace, Mr. Fry's theatres were not included in that group of participants, nor do we find from our records, so far as a quick search reveals, any advertising material ordered by his theatres, although many thousands of dollars were spent by other exhibitors during the drive.

This Texas COMPO organization was formed very hurriedly as time was of the essence. Mistakes undoubtedly were made but never intentionally. The campaign cost in the neighborhood of \$50,000. While it handled the star tours (two weeks) in the very nature of the thing, considering the size of the state of Texas, it was obviously impossible for that group of stars to visit more than a limited number of situations. It is our recollection that there were approximately 60 towns which were favored with visits from these stars.

▽ ▽ ▽

From all of these towns there were enthusiastic reports and something like a million people in our great state participated, either personally or in the sightseeing crowds. Naturally the larger cities were included in that trip as it must be obvious that the stars themselves would rather resent being kept away from Dallas, Austin, Ft. Worth, San Antonio and Houston and other similar cities, if they were anywhere near them from a geographical standpoint.

There was the further problem of ade-

quate hotel service which necessitated our night stops in the larger cities. In spite of this fact, we think the record will show that there were three times as many small towns visited as big cities, and small theatres were so favored.

In proportion to population the undoubted reaction and value in the small towns was far greater than it was in the cities. In many cases the crowds in the smaller situations equaled or exceeded the total population of the town and possibly the whole county. This, of course, could never be true in the larger cities.

▽ ▽ ▽

After the completion of our first campaign in Texas it was decided to continue the COMPO work as a regular activity of our industry from now on. A general manager, office force and an office have been in operation here ever since the beginning and we expect it to be continued. The particular lines of activity from that office (obviously you can't have stars there every day nor every week) covered two very important activities.

No. 1. An industry speaker was furnished the local exhibitor when he desired a speaker to appear before luncheon clubs, women's clubs, schools, or any general public gathering. We have enlisted from time to time the services of about 15 speakers in this state. We have furnished these speakers, paying their travelling expenses, to appear before more than 150 such gatherings throughout the state and each one of them has been a spokesman for our industry, educating the local business men and women on the importance of the motion picture industry through his local representative, the exhibitor, in furthering the welfare of his particular town, and of his particular business.

These public addresses have been of tremendous value. We can refer Mr. Fry to any one of the 150 exhibitors who have used this service gratis and who will, we are sure, recommend very highly the job that has been done along these lines. This work is continuing and will be a permanent part of our activity from now on.

No. 2. There has been a constantly steady flow of bulletins to every theatre in the state

of Texas (including, we presume, Mr. Fry's) giving those exhibitors inexpensive thoughts and useful ideas that can be used toward the betterment of their box office results.

These have gone out in the form of what we call "The Idea of the Week" bulletins. In these bulletins we have taken one thought at a time "The Use of Posters," "The Use of Heralds," "The Use of the Screen," etc. One of these bulletins, including printing, postage, etc., will cost at least \$100. They have gone out every other week. In preparation of such bulletins we have gathered the advertising and publicity men from the circuits to meet with us before each bulletin is mailed.

We have arranged for trailers and special materials and made them available to anybody who wants them at cost. The demand for these have grown beyond our state borders and exhibitors in many other states are on our mailing lists at their request. Hundreds of exhibitors have followed these bulletins and used them to their financial benefit. This is clearly evidenced by the amount of advertising material which has been bought by them at cost.

This letter is written not in a controversial spirit, but to set the record straight as we have no idea that Mr. Fry is speaking for any great number of exhibitors.—ROBERT J. O'DONNELL and COLONEL H. A. COLE, Co-Chairmen, Texas COMPO Showmen.

Quality Vital

TO THE EDITOR:

Motion picture theatres were generally acknowledged to be the most reasonably priced entertainment for the whole American family, but now TV seems to be in that position. It then behooves the motion picture industry to make quality in entertainment and thus make the theatre the place the public will seek when they think of entertainment in the fullest sense. Since TV is scaled to 15-minute, half-hour and hour slots, let that medium produce its own material which thus would be comparable to the shorts now used in theatres. We should not aid TV by giving them even our old features. Let the motion picture theatre be the only place in which a worthwhile novel, play or any subject can be given completely with the proper attention. We should strive to let TV fall into the position of the "sideshow" and the motion picture theatre really be the "big top."—HARRY MELCHER, Unity Theatres, Milwaukee, Wis.

MOTION PICTURE HERALD

June 14, 1952

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

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► The information media guaranty program, which has been carried on by the Economic Cooperation Administration, will be switched to the State Department soon after the new foreign aid bill becomes law. The law continues the program under whatever agency the President designates.

► From present indications, films will be mentioned from time to time during the current House Commerce subcommittee hearings on radio and television programs, but will not get any extensive going-over. The subcommittee seems interested only in films used on TV programs, and not too interested in those, at that.

► Allied States Association officials are still playing hard to get on the role Allied will play—if any—in the coming arbitration talks. If Allied should attend, it will probably have a very take-it-or-leave-it attitude.

► Around that corner: David Sarnoff, president of RCA, predicted this week that there would be 50,000,000 television sets in operation in American homes by 1955, receiving the broadcasts of 1,500 transmitting stations.

► With Congress now taking an interest in the various FCC bottlenecks, the process of reviewing applications for new television stations may be speeded considerably. It is possible that special funds will be made available to enable the Commission to accelerate hearings.

► State Department officials expect serious trouble for U. S. film companies in the new British film pact. They say the British balance of payment position is extremely bad, and that Winston Churchill's Government will cut remittances.

► Don't look for any rapid action on the Senate Appropriations Committee's suggestion that broadcast licensees be made to pay fees to cover FCC expenses, but it will come sooner or later.

► With Sam Goldwyn closing his London offices, expect that organization to move into smaller quarters in New York soon.

► David O. Selznick may soon conclude a contract with a major studio for a series of productions covering a number of years. Talks are now in progress.

► "I thought two years ago that we were headed towards enlarging audiences and for quality product, but it has not turned out that way. Some pictures that won high critical acclaim did not get box office returns in proportion. I believe audiences are not as intellectually inclined as they were before television became as widespread as it has."—Darryl Zanuck at a press conference in New York Tuesday.

► Many exhibitor applications for new television stations are expected to be filed with the Federal Communications Commission in the next three weeks. The Commission will start processing applications for new stations July 1. Most applicants have been waiting to file in the last two or three weeks before the deadline. Industry attorneys are quite sure the big flood expected now will include "a large number of applications from exhibitors, including two or three very significant applications."

► "The motion picture industry adopted the Production Code just in time to save itself from exile or ironfisted censorship," Representative Thomas J. Lane, Massachusetts, told Congress Tuesday. The Congressman made the comment in a speech attacking the quality of television programs. He said the TV problem was similar to the one faced by motion pictures in their early days, but "at least we had fair warning as to what type of programs were showing in the various theatres and could keep our children away from those that were objectionable." Moreover, he said, public opinion went to work and "the producers were scared into setting up a code of conduct of their own."

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This week in pictures



PREMIERE, in Springfield, Mo. Above, part of the huge crowd at the Gillioz Theatre. They greeted Warner stars there and at the Fox Theatre. The opening of Warner's "The Winning Team" included a celebration by the 35th Division, President Truman's World War I unit. At the left, Roy Haines, Warner western division manager, seated, chats with Elmer Rhoden, Fox Midwest chief.

VISITORS FROM AUSTRALIA, George Griffith, left, and his wife, are guests of Warners, and above are seen chatting with Ray Bolger on the "April in Paris" set. Mr. Griffith is a Hoyts circuit executive.

MASS INTERVIEW, Monday, in New York, as Universal-International foreign sales executives returned from far lands. At the right, Herc C. McIntyre, Australian manager, tells of phenomenal boom times, with theatre business exceeding the peak year of 1947 by \$1,000,000. Al Daff, the company's worldwide sales chief, is helping him answer questions. Seated are Ben Cohn, assistant foreign sales manager, who reported much theatre construction in Caracas, Sao Paulo, Montevideo, and Lima, but a business setback in Uruguay and in Brazil and Colombia; Saul Jacobs, Panama manager, who noted gains made by French pictures in Central America; and Herbert Tonks, Eastern Asia and Far East supervisor, who declared American films had gained more than 1,000,000 Japanese customers.



By the Herald



THE LINEUP. The evidence that Paramount has the goods to deliver, so it can make the "next six months the biggest in industry history" is examined at the New York home office by the president of the company, Barney Balaban, above. See pages 32-33.



PREMIERE, in Pittsburgh. A fine, big, prolonged display of old fashioned hoopla accompanied the opening of Republic's "I Dream of Jeanie". Above, the band plays, and the flags fly as the crowd watches a minstrel show in front of the Fulton. At right, Ray Middleton, one of the stars, center, chats with Republic executive vice-president James R. Grainger, and Mrs. Lily Silvers, wife of the Warner zone manager.



MANAGERS, examining entries for the "John Davis Showmanship Drive": Ontario showmen of the Odeon circuit, in Toronto for a one day meeting. In left to right array are Harry Dunk, Frank Eckersley, Lorne Moore, Claude Hunter, Willard Fawcett, and Ron Leonard.

COLUMBIA'S INDIANS, ballyhooping "Brave Warrior," stop off at the Lafayette, Indianapolis, and chat with Harry Fredrickson, 4th Avenue Amusement Co. city manager, and Abe Gelman, Columbia branch manager.



IN CANADA, right, at the meeting in Toronto of the newly elected Canadian Picture Pioneers board of directors, which in turn elected N. A. "Nat" Taylor as president; Don Gould vice-president; and Archie Laurie secretary-treasurer. In clockwise order are Harold Pfaff, Ray Lewis, Mr. Laurie, Mr. Taylor, Mr. Gould, Charles Dentebeck, Carly Posen, and Clare Appel. Standing, left to right are Miss Wells, secretary; Walter Kennedy, Oscar Hanson, Harrison Patte, and David Ongley.



The Vital Spark

✱ Ever since the early days of the business of motion pictures, exhibitors have been accustomed to know that product worth the selling is worth the telling in unmistakable fashion in their trade paper.

That feeling has not changed. In these realistic times, it is more pronounced than ever.

His trade paper, through the many services it renders, has become an integral part of the daily business life of the exhibitor. Its advertising pages have come to reflect to him the product situation.

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

The vital spark that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold."*

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it soon enough; (2) Make it effectively proclaim the box-office values of the picture; (3) Publish a sufficient continuity of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling—to the exhibitor and consequently *through* the exhibitor. Its cost is dimes that bring dollars—for the producer, the distributor and the exhibitor. It is the vital spark for the power that produces greatest results!

UP-TO-DATE

Check List

of recent or
forthcoming releases
featured in advertising*
in **MOTION PICTURE HERALD**

(alphabetically by title)

Title	Distributor
ABOUT FACE (5 Pages).....	Warner
AFRICAN TREASURE	Monogram
ATOMIC CITY (2 Pages).....	Paramount
BELLES ON THEIR TOES (5 Pages).....	20th-Fox
BITTER RICE	Lux
BRAVE WARRIOR (2 Pages).....	Columbia
CARBINE WILLIAMS (2 Pages).....	MGM
CARSON CITY	Warner
CLASH BY NIGHT (2 Pages).....	RKO
DIPLOMATIC COURIER (3 Pages).....	20th-Fox
GOBS AND GALS (2 Pages).....	Republic
THE HALF-BREED (2 Pages).....	RKO
HAS ANYBODY SEEN MY GAL? (2 Pages).....	Universal
HERE COME THE MARINES.....	Monogram
JUMPING JACKS	Paramount
KANGAROO (6 Pages).....	20th-Fox
KING KONG (2 Pages).....	RKO
LADY IN THE IRON MASK (2 Pages).....	20th-Fox
LADY POSSESSED	Republic
LOVELY TO LOOK AT (2 Pages).....	MGM
LYDIA BAILEY (2 Pages).....	20th-Fox
MARA MARU (6 Pages).....	Warner
MY SIX CONVICTS (5 Pages).....	Columbia
THE NARROW MARGIN.....	RKO
PAT AND MIKE (3 Pages).....	MGM
PAULA	Columbia
PICKWICK PAPERS	Renown
RED MOUNTAIN (2 Pages).....	Paramount
ROBIN HOOD	RKO
THE SAN FRANCISCO STORY (2 Pages).....	Warner
SCARAMOUCHE	MGM
SHE'S WORKING HER WAY THROUGH COLLEGE (2 Pages).....	Warner
SKIRTS AHOY!	MGM
SOUND OFF (3 Pages).....	Columbia
THIEF OF DAMASCUS (3 Pages).....	Columbia
3 FOR BEDROOM C.....	Warner
WALK EAST ON BEACON (2 Pages).....	Columbia
WHERE'S CHARLEY (2 Pages).....	Warner
THE WILD HEART (3 Pages).....	RKO
THE WINNING TEAM (3 Pages).....	Warner
THE WORLD IN HIS ARMS (2 Pages).....	Universal
A YANK IN INDO-CHINA.....	Columbia

*Pictures featured in *M. P. Herald* advertising during past 6 weeks.

COLUMBIA KNEE-DEEP IN TV WITH FORD-NBC DEAL

Studio Unit to Produce 39 Half-Hour Pictures for Ford Motor Co., NBC

Breaking sharply with precedent and at the same time setting the pace for other studios, Columbia Pictures this week announced that it had signed a deal with the Ford Motor Company and the National Broadcasting Co. for the production of motion pictures specifically for television. With the exception of Rita Hayworth, all Columbia contract players will be available for these productions.

This marks the first time that a national advertiser and a major Hollywood studio have joined in such an undertaking, with the producer contributing both star power and facilities. The arrangement is an extension of the trend to put TV programming on film for wider distribution.

Three-Way Contract; Start Shooting at Once

Under the three-way contract, Columbia will start production immediately on a series of 39 half-hour plays. The title of the program will be "The Ford Theatre" and the Ford Dealers will sponsor.

The shows are to be presented over the 51-station NBC-TV network for 39 consecutive weeks starting October 2. There were no indications at midweek of the extent to which NBC is investing in the project. The Ford pictures reportedly are budgeted at from \$40,000 to \$45,000.

The pictures will be made under the label of Screen Gems, Inc., Columbia's television subsidiary, at the Columbia studios. Jules Bricken of Screen Gems will be the producer. According to the announcement, the films will employ not only top stars but also big-name directors and writers. Actual casts have not yet been announced.

Columbia retains ownership of the telefilms. The Ford Company has first-run TV rights and an option on subsequent showings but Columbia eventually can sell the series to other sponsors.

The trend to putting TV shows on film has become more pronounced with the growth of the networks and their frequent inability to clear time on sufficient stations to meet sponsor requirements.

TV Circles See Deal as Wide Network Move

Television circles in New York are inclined to see the Columbia deal as the starting point of a more vigorous network attempt to obtain much-needed film fare. For some considerable time, the broadcasters shied from the high costs of filming and gambled on the availability of regular theatrical feature film.

Although the motion picture industry's

COLUMBIA CONTRACT PLAYERS AVAILABLE

With Rita Hayworth the only exception, an impressive list of Columbia contract players became available to Screen Gems for casting in the new Ford series. Among the stars are Broderick Crawford, John Derek, Audrey Totter and Donna Reed. It is indicated, however, that the majority of the players used for the TV pictures will come from other than Columbia studio sources. The studio first relaxed the non-television clause in performer contracts last year during the Movietime U.S.A. tours, but only male stars were freed. Female players now are available also and furnishing them to Screen Gems is seen as not very different from authorizing TV appearances.

front has been far from solid, only an insignificant number of feature pictures have trickled out of the vaults. With the exception of Republic, none of the important companies has released films to TV. Monogram got started but called off its TV activities when exhibitors complained.

The producer point-of-view was outlined recently by Barney Balaban, president of Paramount Pictures, when addressing Paramount stockholders. "It is also clear that television has had its adverse effects upon our business," he said. "However, we have always felt that television, in the long run, represented an opportunity rather than a threat to us."

Sees Constructive Role For Industry to Play

"In spite of the transient effects which television has had upon the motion picture business, Paramount has great faith in the new medium and every confidence that there is a constructive role for us to play in its development. We feel that we have much to give to television. The showmanship know-how of the motion picture industry, accumulated over a period of years, is something that television needs desperately today."

While several companies have television departments set up, only Universal, through United World, and Columbia, through Screen Gems, have been actively engaged in the production of television films. The average cost of such pictures is estimated at from \$20,000 to \$30,000 per 26-minute feature.

United World, using the Universal studios, this week completed specimen reels for half-hour shows, using two different story formats. The pictures were made on

an experimental basis and no sponsor was involved. United World has completed 13 reels of a new "Headlines on Parade" series, a newsreel project, and the company is also busy turning out TV commercials.

At the Columbia studios, Screen Gems completed seven half-hour shows for DuPont's "Cavalcade of America" before signing the Ford contract.

First Three of New Series Are Selected

The first three of the 39 Ford plays already have been picked. One will be a special adaptation of Nathaniel Hawthorne's classic, "Snow Image," now being written by Edward Hope, noted magazine writer and novelist. Another is "Understudy," an original written by Jo Swerling and now being adapted by Cyril Hume. And the third is a special TV adaptation of "Turnip's Blood," the Rachel Maddux novel.

There will be no continuity to the Ford Theatre series, with each presentation an entity of its own. The stars, too, will differ from film to film.

Although Spyros P. Skouras, president of Twentieth Century-Fox, told stockholders in New York in May that there would be a merging of the film and television industries to their "mutual benefit," and that 20th-Fox was working on plans for the production of special films for home television, Darryl F. Zanuck, vice-president in charge of production at the studio, said here Tuesday that he knew of no such project on the coast.

Peter Levathes, short subjects sales manager and director of TV for 20th-Fox, told the *HERALD* the company definitely was studying various possibilities and was surveying the economic potential of the field. "Every company is in television in one way or another," Mr. Levathes said. "We have the Eidophor and a television newsreel which is extremely successful and about to be expanded."

Advises Caution in Going Into Television Medium

"Paramount has invested in Telemeter and the Lawrence color tube. We can't afford to go off half-cocked into TV film production. After all, this is something quite new to us—making product that must sell something. Our standards differ from those of the advertising agencies and the broadcasters. And there is no point in rushing into something we may later regret."

At Republic, as at Universal, the television subsidiary, Hollywood Television Service, operates independent of Republic Pictures. At Monogram, the only other studio with an active TV subsidiary, Interstate Television Corporation maintains no regular contract list and has no policy for or against interchangeability.

BIG FILMS FOR WORLD MARKET IS FOX RECIPE

Zanuck, in from Europe, Cites Policy Change; He'll Only Supervise

by MARTIN QUIGLEY, Jr.

The answer of Twentieth Century-Fox to the challenge of current industry conditions is a decision to alter long-standing production policy.

This "radical change in studio policy" was announced June 10 in New York by Darryl F. Zanuck, vice-president in charge of production. In order to devote full time to the implementation of the program Mr. Zanuck said that he personally would not produce any pictures for two years.

The new 20th-Fox program will concentrate on the production of important subjects expected to attract large audiences in the world market. It is the intention to make these major films on reasonable budgets. To be eliminated are film topics thought to be of interest only in the domestic market and the general run of low budget pictures.

Major points made by Mr. Zanuck were:

1. "We shall concentrate on important subjects."
2. "We are convinced that low budget pictures made as such can add nothing to the future of the industry."
3. "We know a large international audience awaits pictures that merit attention."
4. "We believe that great motion pictures can be made at a reasonable cost without losing the qualities of entertainment."
5. "We believe the price factor is as important as the subject matter."

As an introduction to his announcement of the change in policy Mr. Zanuck said, "We have come to the conclusion that the only way of defeating the downward trend in attendance is by concentrating on important subjects. While there is nothing startlingly new in such a statement, we mean it. We are convinced that low budget pictures, made as such, can add nothing to the future of this industry. We are convinced that a large international audience awaits pictures that interest such an audience and that merit its interest."

"For this reason," Mr. Zanuck continued, "we are going to attempt during the balance of this year and next year to make a larger percentage of important productions than we ever attempted."

To illustrate the type of pictures he had in mind the 20th-Fox production chief listed the following films which have been recently completed, are now shooting or are in ad-



Herald photo

DARRYL F. ZANUCK

vanced stages of preparation: "The Robe,"—"one of the most important undertakings ever attempted in the motion picture industry"; Ernest Hemingway's "Snows of Kilimanjaro," produced by Mr. Zanuck and in his words, "second only to 'The Robe' in importance"; "My Cousin Rachel"; "There's No Business Like Show Business," by Irving Berlin; "Call Me Madam"; "Gentlemen Prefer Blondes"; "Stars and Stripes Forever," a musical biography of John Philip Sousa; "Tonight We Sing," Sol Hurok story; "The President's Lady"; "The Way of a Gaucho," made in Argentina; "What Price Glory," "Les Misérables," "Monkey Business," "Lure of the Wilderness," "Pony Soldier," "Bagdad on the Subway," five short stories by O. Henry; "Man on the Tight Rope," "The Farmer Takes a Wife" and "Niagara."

Sees Price Factor as Important as Subject

On the subject of budgets Mr. Zanuck said, "We believe that great motion pictures can be made at a reasonable cost without losing the qualities of entertainment. We believe that the price factor is as important as the subject matter. We are in business to stay in business. We can only do this successfully if we can make a program of important pictures and if we can make them at a sensible price. Too much money has been spent on invisible quality."

Inevitably the attentions on important pictures will result in a decrease in over-all production, it was noted. "We will make fewer pictures and may make considerably fewer," Mr. Zanuck said. He cautioned that the production schedule had no direct relationship to the release schedule and the company might release more films, the same number or fewer but that was a decision to be made by the distribution department.

In 1951 the studio made 37 films and this year it expects to complete 29 or 30. Most of the films being made are in color by Technicolor.

In answer to a question about the studio's plans for production of short films for television Mr. Zanuck said, "We have no plans for the production of shorts for television."

Mr. Zanuck noted that most successful pictures in the domestic market generally have been equally successful in Europe. Exceptions are some types of musicals because only the speaking is dubbed and the singing is in English. This means, Mr. Zanuck said, that audience appeal is lost. The result is that "foreign audiences don't like musicals as we do." On the other hand musicals with a special flavor or with selections from operas are well liked in the world market. Mr. Zanuck said, "We are not going to make as many musicals as in the past. The musicals we make will be those with a great reputation in America or subjects with appeal at home and abroad."

In response to a query about the absence of what are usually called "message pictures" from his production plans, Mr. Zanuck replied, "I have nothing against message pictures. I have made a lot of money with them. I don't know of any new controversies. I am waiting for someone to dramatize the right subject."

Mr. Zanuck denied, as Spyros P. Skouras, president, did recently, that any major changes were to be made at the studio. Mr. Zanuck said, "Joseph Moskowitz (20th-Fox vice-president and eastern studio representative) will continue to maintain an office in New York but he is coming to the coast as one of my executive assistants." Mr. Zanuck also denied that there would be any changes in the duties of Lew Schreiber, executive manager in charge of studio operations and executive assistant to Mr. Zanuck, or of Julian Blaustein, executive producer.

Siegel to Be Coordinator Of All Musical Films

He explained, as announced several weeks ago, that Sol C. Siegel would be coordinator of all musical pictures. Also he said that Leonard Goldstein, former production executive at Universal International, was now going to join the 20th-Fox studio.

At the conclusion of the press conference Mr. Zanuck made it clear that he realized the importance of the domestic market. "I have lost no faith in American audiences" were his words. Also he pointed out that several films are doing more business than at the high point of World War II. The domestic gross of "David and Bathsheba" will reach between \$6,000,000 and \$7,000,000, a greater sum than any 20th-Fox film ever has recorded in the domestic market.

Shout it
From the
Housetops!

Let
The Flags
Wave!

PARAMOUNT Makes The Next 6 Months The BIGGEST In Industry History!

The product Paramount concentrates into the 6 months starting in July, is, we believe, without precedent in our industry. Every single one of these pictures is the kind of top-quality merchandise that in the past came along only occasionally and was considered as a "special." In these 13 pictures plus-values abound—big stars—big production—A MUSICAL A MONTH. AND 9 OUT OF 13 ARE IN COLOR BY TECHNICOLOR.

The tremendous financial investment represented by these pictures and the decision to release them one right after another accent Paramount's conviction that the months ahead can be made the most profitable in the history of exhibition. The big, eagerly wanted entertainment these pictures constitute can solve most of the complex problems challenging exhibitors today.

So we say: "Shout it from the housetops! This is the biggest six months line-up of money-making attractions ever—from Paramount or any other company! Here they come, from July Fourth thru New Year's Eve..."

**FLAG WAVING
SELLING
VALUES!**

THE GREATEST MONEY SHOW ON EARTH...
general release in July! Attendance figures are almost incredible in the limited pre-release dates, set up to exploit it for you! From its long-run record of 11 weeks at Radio City Music Hall—right down the line—there's never been any screen attraction to equal it!

In medium-size towns as well as in large cities, it's the phenomenon of show business. For instance—in Bangor, Maine—Waterloo, Iowa—Palo Alto, California—Greenville, South Carolina—Fort Wayne, Indiana—it played to attendance totaling from 51% to 110% of the entire population!



Cecil B. DeMille's
**THE GREATEST SHOW
ON EARTH**

Color by
TECHNICOLOR

starring

**BETTY HUTTON · CORNEL WILDE
CHARLTON HESTON · DOROTHY LAMOUR
GLORIA GRAHAME and JAMES STEWART**

**FLAG WAVING
SELLING
VALUES!**

**THIS TERRIFIC MUSICAL WILL BE THEIR
GREATEST GROSSER!** Packed with laughs—
thrills—big production! **Martin & Lewis**, who
broke all highs in "At War With The Army"
and "Sailor Beware," are "in service" again
—this time as paratroopers! When they "hit
the silk," all records will come tumbling down!

DEAN MARTIN and JERRY LEWIS

in **HAL WALLIS'** production

JUMPING JACKS

starring **MONA FREEMAN • DON DEFORE • ROBERT STRAUSS**



**FLAG WAVING
SELLING
VALUES!**

**NOW FOR THE MASS AUDIENCE W. Somerset
Maugham, author of "Trio" and "Quartet,"
writes a picture packed with hilarity! All about
the daring, foolish things people sometimes
do for love ... the spinster alone on a boat with
five men ... the cabaret**

**entertainer's leap for life to recapture
the lover she thought she had lost!**

W. SOMERSET MAUGHAM'S

ENCORE

starring

**GLYNIS JOHNS • NIGEL PATRICK • KAY WALSH
ROLAND CULVER • RONALD SQUIRE**



**FLAG WAVING
SELLING
VALUES!**

THIS BIG ONE is by the author of "A Place In The Sun"—made by the producer-director of "The Best Years Of Our Lives." This is a woman's picture...every woman will love it...every woman will tell her friends! Two of the greatest stars possible! Romantic drama about a girl of whom it might be asked: Did she do wrong...or only what every woman dreams of doing?

LAURENCE

JENNIFER

Olivier · Jones

in **WILLIAM WYLER'S** production

Carrie



with

MIRIAM HOPKINS · EDDIE ALBERT

From the American classic, "Sister Carrie" by Theodore Dreiser

**FLAG WAVING
SELLING
VALUES!**

THE SCREEN'S MOST SENSATIONAL STORY OF RACKET-BUSTING! This is really dynamite! Big city corruption...with an aroused public finally reaching the drama-loaded turning point and striking back! Strong star-names give added weight to this sock thrill material.

WILLIAM

EDMOND

ALEXIS

HOLDEN · O'BRIEN · SMITH

**The
Turning Point**



FLAG WAVING
SELLING
VALUES!

REMEMBER "PALEFACE"? THIS IS A BIGGER
MUSICAL! Funnier gags! Bigger production!
Bob's great! Jane's more sensational than ever!
And these big boxoffice plus-elements — Roy
Rogers and Trigger . . . and "Wing Ding," a
catchier song than even "Buttons and Bows"!

BOB JANE ROY
HOPE · RUSSELL · ROGERS
in
SON OF
AND "TRIGGER"
Paleface

Color by
TECHNICOLOR



FLAG WAVING
SELLING
VALUES!

NOT SINCE "TWO YEARS BEFORE THE MAST"
has there been such an exciting sea picture!
Pirates storming fortresses . . . surging mob
scenes . . . terrific action! Fighting ships in furi-
ous sea-battle! And adventure! And romance!

JOHN ARLENE FRANCIS X.
PAYNE · DAHL · SULLIVAN
in
CARIBBEAN

Produced by WILLIAM H. PINE
and WILLIAM C. THOMAS

Color by
TECHNICOLOR





A BIG TECHNICOLOR MUSICAL with a new Betty Hutton, who sings 21 songs! Big production numbers! Gowns that will make the women drool... and an exciting, new leading man that'll make 'em flip! Betty was never so boxoffice as right now following her triumph in "The Greatest Show On Earth" and her record-shattering appearances at the New York Palace.

BETTY
HUTTON · MEEKER
in
**SOMEBODY
LOVES ME**

A PERLBERG-SEATON
PRODUCTION

Color by
TECHNICOLOR



NAT HOLT'S BIGGEST SPECTACLE... a mighty sea adventure! Underwater duel between sailors and man-eating sharks... a savage mutiny... exotic Polynesian love dances... and a great many other ticket-selling elements!

YVONNE DE CARLO · JOHN IRELAND
JAMES CRAIG · FORREST TUCKER
LYLE BETTGER · RICHARD ARLEN

in
**HURRICANE
SMITH**

Produced by NAT HOLT

Color by
TECHNICOLOR



FLAG WAVING
SELLING
VALUES!

THIS IS A SMASH TECHNICOLOR MUSICAL
...hand-tailored for Bing and Jane and the
boxoffice! It's got big production numbers! It's
gay! It's got gorgeous girls! Remember Bing
and Jane singing "Cool, Cool, Cool of the
Evening"? Wait'll you hear 'em sing: "Zing
A Little Zong"! You'll say it's even zingier!

BING

JANE

ETHEL

Crosby · Wyman · Barrymore

in
JUST FOR YOU

Color by
TECHNICOLOR



FLAG WAVING
SELLING
VALUES!

BIG, EXCITING ENTERTAINMENT! Crammed
with action ... big battle scenes. Charlton
Heston, sensational star of "The Greatest
Show On Earth," plays the white man, brought
up as an Indian, torn between his savage
blood-brothers and his own white people!

THE SAVAGE

starring

CHARLTON HESTON

SUSAN MORROW · PETER HANSON

JOAN TAYLOR

Color by
TECHNICOLOR





HERE'S ONE TO MAKE YOU SHOUT "HURRAY!"
 Bing, Bob and Dotty take to the "Road" again
 in the kind of picture your tongue has been
 hanging out for...a big musical loaded with big
 scenes...gags...songs...Ball-Ball girl!
 And it's the first "Road" hit in Technicolor!

BING BOB DOROTHY
Crosby·Hope·Lamour
ROAD TO
BALI

MURVYN VYE

Color by
TECHNICOLOR



THRILLING ADVENTURE AND ACTION! A
 giant, roaring forest fire as its big climax! The
 man who knows big screen spectacle best—
 showman of showmen, Cecil B. DeMille, says
 about it: "The Blazing Forest" is filled with as
 much thrilling adventure and action as a three-
 ring circus!" Take it from there, Mr. Exhibitor!

The
BLAZING FOREST

starring **John Payne**

WILLIAM DEMAREST · AGNES MOOREHEAD
RICHARD ARLEN · SUSAN MORROW

Produced by WILLIAM H. PINE and WILLIAM C. THOMAS

Color by
TECHNICOLOR



PARAMOUNT NEWS and SHORTS are better than ever—to make your whole show "The Best Show In Town"

TEXAS COMPO GOES ALL THE WAY IN PROMOTION

Proves in 3-Day Meet in Dallas Enthusiasm Can Go Long Way in Selling

DALLAS: Some 1,000 motion picture people including top executives from exhibition, distribution and production, gathered here this week under the auspices of the Texas Council of Motion Picture Organizations, to discuss, in practical terms, the industry's problems of public relations and promoting better business for theatres at large.

Pointing up the fact that the three-day conference, which started Monday, was not to deal in generalities, was the "Production Preview" at the Palace theatre attended by some 350 executives. A lengthy string of clips from films due to be released in the immediate future were screened, with Eric Johnston, president of Motion Picture Association of America, providing the commentary. The talk following the showing was concerned mainly with exploitation ideas.

Circuits and Exhibitor Units Hold Meetings

The Texas COMPO meeting was also the occasion for a number of other gatherings held by the regional units of Allied and Theatre Owners of America (Theatre Owners of Texas), Rowley United Theatre Enterprises, Jefferson Amusement Co., Ezell and Associates, and the Independent Drive-In Theatre Owners. The congenial and optimistic air from the Texas COMPO talks was carried over to the noon and luncheon meetings of these other groups, making Dallas this week a kind of rialto of the film industry.

The Texas COMPO meetings were held at the Hotel Adolphus and the Variety Club headquarters. Delegates began to arrive at the weekend, one of the first being actor Ronald Reagan, president of the Screen Actors Guild, who addressed the conference Tuesday; spoke at a luncheon honoring John Rosenfeld, who is marking 25 years as amusements editor of the *Dallas Morning News*; and did another industry selling job at a Junior Chamber of Commerce meeting.

Rotary Club Honors Depinet at Luncheon

Another prominent industry personality, Ned E. Depinet, RKO Pictures president, stepped away from the sessions for a while to tell the Rotary Club about the motion picture industry of America. The occasion was a meeting honoring Mr. Depinet.

Meanwhile, it was evident from the spirit of the delegates early in the sessions that, at least on this occasion, there would be no problems of unity of purpose. This sparked reports that depending on the suc-

LICHTMAN THIRD MAN ON COMPO COMMITTEE

The three-man administrative unit heading the Council of Motion Picture Organizations pending the appointment of a president was completed this week with the naming of Al Lichtman, Twentieth Century-Fox's head of distribution, as the Motion Picture Association of America representative. The other two members, previously named by their respective groups, are Trueman Rembusch for Allied States Association and Sam

Al Lichtman

Pinanski of Theatre Owners of America. The three-man group probably will meet at an early date to map the COMPO activities approved by the board last February, and possibly to name a new executive vice-president to succeed Arthur L. Mayer, who resigned last spring. Since Mr. Mayer's departure, COMPO's affairs have been in the hands of Robert Coyne, special counsel, and Charles McCarthy, public relations director. William C. Gehring, executive assistant general sales manager of 20th-Fox, is Mr. Lichtman's alternate on the COMPO administrative three-man group.

cess of the Texas COMPO conference, other similar gatherings might be held in various key areas throughout the country.

Some 1,000 persons were invited to Dallas and the early signs were that a pretty full complement would be in attendance. Among others asked to be present were the Governor of Texas, political and community figures, and of course the heads of the production and distribution companies, prominent exhibitors, delegates from the various unions and production guilds, and the trade press.

It was Robert J. O'Donnell and Col. E. A. Cole, who struck the keynote of the actual purpose of the conference. They said before the opening that the sessions would deal directly with exhibition-community relationships instead of the usual intra-industry discussions, and in this respect would be "unlike previous industry gatherings."

A sidelight of the air of harmony and cooperation of the Texas COMPO talks was the meeting called by John Rowley, chairman of the Southwestern Region of TOA, of the organization's second area grievance panel.

Tuesday was general assembly day, and

this was followed by a special luncheon honoring Billy Graham, the evangelist, who was a keynote speaker at the conference. Other speakers were L. M. Rise, theatre attorney; Phil Isley and Mr. O'Donnell.

Among those scheduled to represent the Hollywood film colony were David O. Selznick, Alice Faye and Phil Harris, Carey Wilson, William Perlberg, president of the Screen Producers Guild, Robert Lippert, George Murphy and Robert Taylor.

Robert Coyne, special COMPO counsel, spoke on Tuesday and said he believed the novelty of television was wearing off and it was now time for the film industry to step in and re-establish its status with the public by returning to "old style" showmanship. "We need more promotion, more advertising, and more of the old showmanship of beating the bushes with publicity," he said.

Television Is Due In Southwest Area Soon

Adding emphasis to Mr. Coyne's remarks was the fact that Texas exhibitors were preparing to start competing against live television shows which will be brought into the Southwest within the month by extension of the coaxial cable. The cable will be laid in time to bring in live telecasts of the political conventions in Chicago.

Another speaker, Henderson M. Richey of MGM, told the Allied Independent Theatre Owners of Texas, that the film industry is allowing people to lose the habit of going to theatres. Lack of showmanship, he said, was much responsible for this.

On Wednesday, the final day of the meeting, it became clear that one of the big problems currently on the minds of industry executive is the 20 per cent Federal admissions tax. Determination was expressed to take steps to get the tax repealed.

Sees Industry Passing Into Manhood Stage

Among the final day's speakers were Abram F. Myers, board chairman and general counsel of Allied States, who, speaking of television, observed that the big struggle was in television's trying to get film production to further its business. Of the film industry, Mr. Myers said it was a great industry passing from adolescence to manhood.

Mr. Coyne depicted the industry as a mosaic of small theatre owners and not just a few Hollywood and New York tycoons. "Next to church and home, the industry is an institution fighting for the American way of life," he declared. Mr. Depinet told the meeting that Texas had fulfilled the dream of the national COMPO organization and that it had made invaluable contributions to it.

Terry Ramsaye Says



Arbitration Unit Meets On Monday

TELEVISION ADJUSTMENTS—The process of fitting television into the communications pattern is inevitably accompanied by confusions in the status quo ante of the world of communications, in which the press is immediately concerned.

The latest manifestation was in the incident at the Eisenhower press audience in Abilene in which, despite adverse "arrangements" television insisted on attending and reporting, thus going directly on the air, while the press was under constraint to remain seated with no dashing to the wires, while the mass interview was in progress. The arrangers did not dare a national antagonism of the big new medium by literally throwing television out. In effect the press of the printed word was scooped for a part of the audience by the swift and simultaneous TV report. Despite all objections, the theory would be for protection of slower facilities like mail or pigeon post against the wire services. Let 'em fight it out.

Restrictive efforts concerning TV hitherto have been based somewhat on political finagle but more basically on the fact that the physical apparatus of the electronic equipment is invasive of the scene, turning august, official and perhaps even important functions into movie sets, beset ever with cameras, cables, lights and working crews—somewhat more conspicuous than the reporter's pencil or the microphones of radio. The still photography of the newspaper camera has made vast strides in penetration of events since the invention of the flash bulb. Once every indoor picture involved a magnesium powder explosion and a cloud of smoke.

In time television will largely have its way, in part by technological development, in part by adjustment of acceptance, official and public.

THOSE "CLIPS"—In the flow of publicity material which sweeps across this desk is a release about a newsreel attention to a patriotic cause. It refers to it as a 190-foot "clip." That is part of what is the matter with the status of the newsreel. In the trade parlance everything in the newsreel seems to be a clip. The suggestion conveyed makes one think of a Thursday night salad tossed together by the maid out of what the cook left in the refrigerator on her day off. The terminology derives from shop talk, the nonchalance with which motion picture industry odd-jobs are tossed to the newsreel, and the sidewalk

patter which too often invades some media of motion picture journalism. Screen time in a newsreel is valuable and expensive, in several directions. If a subject rates newsreel attention it is a subject, a story. Clips are scraps on the cutting room floor. Also both the dignity and the effective screen functioning of the newsreel might be better maintained if it were not so constantly being made the errand boy of the industry. Its position is cursed with some of the same executive policy which refers everything that it does not know how to handle to the publicity department.



NEWSPAPERING—By steps not even lightly noted by the great majority the newspaper press continuously evolves under a levelling commercial pressure as irresistible as the flow of glaciers. The great majorities are taking over. Recent figures declare that 729 newspapers have vanished in twenty years, by processes of merger, suspension or failure. Circulations have grown with those concentrations, while more and more the papers are the tracts of merchandisers to the masses. Since 1939 advertising space has increased from 48 per cent to 60, at of course the expense of editorial space. This is the period in which advertising has become a show business.

A current manifestation more definite than conspicuous comes in the changing face of the Hearst journals, ever growing calmer. Note how Westbrook Pegler was off to Europe, apparently for a cooling-off of some of his high belligerency, which in some aspects was no aid to circulation. Note incidentally that so far as routine observation has discovered, the name of Marion Davies has not bedecked the movie columns of Louella Parsons since the day that William Randolph Hearst died. That day was the beginning of a new order in the most conspicuous single sector of the American press. That was because it was the end of the greatest single personal career in journalism. His journalism was the instrument and high seat of a barony. What he left behind was not a barony but a business, as which it is now being conducted by his son, William Randolph, Jr.

Now it seems that local Hearst editors may make their own decisions even about the copy of columnists, including those personal choices of Hearst-the-Editor, Mr. Pegler and George Sokolsky. Mr. Sokolsky is said to be acquiring increased attention, also Louella seems to be holding her own with her movieland.

The second phase of the Industry Arbitration Conference will get under way Monday, June 16, at the Hotel Astor in New York.

The gathering will mark the resumption of discussions begun at the first series of meetings which went through the week of April 22. At the conclusion of those talks, it was decided that a rules committee, headed by Herman M. Levy, draft into legal form the conclusions, decisions and agreements reached by the delegates who were to resume their deliberations May 26. Later the date for the second meeting was moved to June 16.

In recent weeks, the rules committee, composed of Mr. Levy, Mitchell Klupt of Metropolitan Motion Picture Theatres Association, Milton Weisman of Independent Theatre Owners Association, L. S. Hamm of Western Theatre Owners, Austin Keough of Paramount, Robert W. Perkins of Warner Bros., and Adolph Schimmel of Universal, met almost daily to speed completion of the legal document. Abram F. Myers, general counsel of Allied States Association, was also on the committee, but pressure of other business kept him from attending the New York sessions.

This week, it was learned that the legal document is expected to be ready in time for submission and study by the delegates attending the meeting on Monday. The document puts into legal terminology the arbitration framework decided upon thus far at the first meeting. This included: An organizational plan; grass roots participation; conciliation; selection of arbitrators; some arbitrable subjects; damages, and use of counsel. One of arbitration's knottiest problems—whether film rentals should be arbitrable—still remains to be decided.

Majors Approve Exhibit Plans for Ohio Fair

Plans of the Independent Theatre Owners of Ohio to stage an industry exposition at the Ohio State Fair this summer have received full major company cooperation, C. F. Pfister and Robert Wile, president and secretary, respectively, of the exhibitor group, announced this week after a series of meetings with home office officials in New York. At midweek, all but one of the major companies, as well as the Motion Picture Association of America, had approved the plan and pledged cooperation. Cooperation by Warner Brothers was awaiting word from Mort Blumenstock, vice-president at the company's Burbank studio. In addition to a motion picture exhibition at the state fair, the plan also contemplates repeat appearances at county fairs in Ohio, at the Indiana State Fair and in some other areas.



The
Big Event

**SOON
WARNER BROS.
WILL HAPPILY
PRESENT
ALL THE JOY
AND
GOL-DARNED
GREATNESS
OF**



THE STORY OF **WILL ROGERS**

COLOR BY
Technicolor

STARRING

WILL ROGERS, JR.

AND

as His Father

JANE WYMAN

as Mrs. Will Rogers

WITH
CARL BENTON REID • EVE MILLER • JAMES GLEASON • SLIM PICKENS
NOAH BEERY, JR. • MARY WICKES • STEVE BRODIE • PINKY TOMLIN AND

EDDIE CANTOR

AS
HIMSELF

SCREEN PLAY BY
FRANK DAVIS AND
STANLEY ROBERTS

BASED ON THE SATURDAY EVENING POST STORY,
"UNCLE CLEM'S BOY" BY MRS. WILL ROGERS

PRODUCED BY ROBERT ARTHUR

DIRECTED BY

MICHAEL CURTIZ

ORIGINAL MUSIC BY VICTOR YOUNG



TWO COMMUNICATIONS MEDIA DISCOVER MUCH IN COMMON

by FLOYD E. STONE

IT may become an institution, this meeting of the minds between the industry and those other opinion makers, the publishers and editors of the press.

The sponsors hope so. They plan more, after the hugely successful symposium Wednesday, June 4, atop Talcott Mountain, near Hartford, Conn.

The sponsors in this instance were the *Hartford Times*, run by a very energetic man of good will among publishers, Francis S. Murphy, and the Motion Picture Association of America, cooperating. The latter feels the idea may well be repeated in other sections.

Setting Ideal for Friendly Discussion of Problems

The meeting of the minds was good for two reasons. Firstly, the scene; and secondly, the subjects. The scene was the 400 acres of virgin woodland atop the mountain, and the 150 foot cyrie and mansion known as Times Tower. Magnificent vistas, luxurious appointments, refreshments and food (a sheep barbecue, served at long tables in the meeting tent), an easy initial socializing between men of the two industries; and then a settling at the table to a discussion of the industry's problems, and also an airing of viewpoints.

The subjects were mainly advertising rates, for which the industry, its spokesmen asserted, has been penalized overlong and unjustly—and the content of films, with its concomitant, censorship.

The industry spokesmen were Eric A. Johnston, president of the Motion Picture Association of America, whose call for a community of interest in the battle against governmental controls and censorship drew warm applause, and representatives of the industry's companies and talent.

Reagan Treats Editors To Defense of Hollywood

These were Ronald Reagan, actor and president of the Screen Actors' Guild, whose warm defense of Hollywood was an interesting subject for newspaper men whose columns have so often carried news extremely harmful to the industry's public relations; and Oscar Doob, vice-president and advertising executive for Loew's, Inc., who in a frank appraisal of newspaper attitudes nevertheless persisted in a plea for lower advertising rates.

Mr. Doob's declaration that it was time the practice of premium advertising rates for amusements be ended brought strong reply from men who said film news received special treatment and extra space. And Mr. Doob countered with the frankness that newspaper movie pages are badly, carelessly,

ONE-MAN DRIVE BRINGS AD RATE DOWN IN SAN MATEO

SAN FRANCISCO: A one-man campaign for more equitable theatre advertising rates in newspapers came to a successful conclusion June 1 when the *San Mateo Times*, San Mateo, Cal., announced it was removing theatre advertising from the amusement classification and placing it in the retail display rate structure.

Staged by Hal D. Neides, purchasing agent for Blumenfeld Theatres, the campaign got under way last March when Mr. Neides unsuccessfully approached the *Times* advertising manager. Other northern California showmen, saying "it's impossible to get anything out of newspapers," refused to join the crusade despite the fact that the newspapers had stopped giving free publicity to theatres—part of the agreement when ad rates were raised.

Mr. Neides then went straight to J. Hart Clinton, publisher of the *San Mateo Times*, pointing out the theatre's role in bringing customers to retail shopping areas. "Cooperation between the newspaper and the theatre is now more important than ever before," he said in a letter to Mr. Clinton, relating something of the theatre man's woes as a result of television competition.

"In the past," Mr. Neides said, "the so-

called amusement rate charged by newspapers was established on the basis of free publicity, readers and art work. The practice of giving free publicity was discontinued some years ago, but the penalty amusement rate was never changed . . . we can see no reason why the theatres should pay higher rates than other regular advertisers, as we receive no preferred position."

After several meetings with the advertising department, the publisher notified Mr. Neides that "as an aid to the motion picture industry" the special rates were being removed.

"This rate adjustment is not general in our paper," he wrote, "in fact, we have recently raised our rates. However, because theatres have been outstanding advertisers with the *San Mateo Times* in the past, we desire to make this adjustment with the hope that additional space under the new rate will help with your present problem."

Commenting on the action, Mr. Neides said it points up the "crying need" for theatre men to stand together for their own interests rather than taking the "let-George-do-it" attitude. On behalf of Blumenfeld Theatres, he publicly thanked the *Times* for "the step in the right direction."

laid out and in general poor newspaper practice.

Also Harry Goldberg, Warner Theatres, advertising director, who decried a poor mouth attitude in talk about theatres, and voiced faith in the industry's future; and Leon Bamberger, RKO Radio sales promotion manager, who pointed up the interrelationship between the interests of exhibitors, merchants, and newspapers.

In the questions asked Mr. Johnston after his initial speech, a persistent theme was the function of the Motion Picture Production Code, with some of the newspaper men feeling the industry was responsible for what they said were pictures unsuitable for families, and for advertising in a similar vein. Mr. Johnston explained the mechanism of the Code Administration and that the industry did not operate by strict censorship, and was as free within limits of public decency as the press, and should not be asked to bear any more hobbies than a free press.

Some of the newspaper men in replying to industry charges that amusement rates are discriminatory, pointed up payment of percentages to national advertising agencies and to their own representatives as added burdens, and said they felt rates were too low.

Also raised were questions of theatre adaptation to the times. Courtesy, seating comfort, easy parking were mentioned as needed. One man asked for more "adult" pictures.

Show Lack of Understanding Of Industry Problems

The tenor of comment was similar to that of the public at large: an unfamiliarity with the keen problems of the industry, and a latent feeling it has many and peculiar responsibilities apparently beyond those of newspapers.

To whatever extent the discussion made the news men feel the motion picture is a medium of information akin to newspapers, the meeting was a gain, from the industry observers' viewpoint.

Among industry men present in addition to those named were James Totman, Martin Mullin, Harry Browning, Ray McNamara, John Murphy, Lou Cohen, Lou Brown, Harry Shaw, Art Moger, Floyd Fitzsimmons, E. M. Loew, George Landers, Herman Levy, Sid Mesibov, Francis Winikus, Charles E. McCarthy, Walter Murphy,

(Continued on page 30)



Eric A. Johnston admires the newspaper publishers' "Oscar" (a newsboy statuette) given him by Raymond Mickinney, standing, newspaper advertising representative. Seated is Francis S. Murphy, Hartford Times publisher, and host and sponsor of the symposium.



[Photos by the Herald]



Ronald Reagan speaks for the industry, at the left—giving an honest picture of Hollywood. Oscar Doob speaks for the industry, above—asking a cut in newspaper ad rates.

THE FILM INDUSTRY MEETS THE PRESS ON A MOUNTAINTOP

IN A TENT, on the magnificently scenic estate of the Hartford Times, atop Talcott Mountain, representatives of the industry, local and national, met, mingled, ate and drank, and argued with publishers, editors and film critics of Connecticut and Western Massachusetts newspapers. Some of it is here.



Warren Gardner, Meriden Record; S. H. Wendover, Meriden Journal; Thomas A. Haggerty, Winsted Citizen.



Lynn Bitner, of the Gannett chain of newspapers.



Bartlett Barnes, of the Bristol Press.



Above, Blanche Hixson-Smith, Meriden Record; William Foote, Hartford Courant; Wayne C. Smith, of the Meriden Record.



Above, center, Harley Rudkin, Spring field Daily News.

Above, extreme right, William Pape, who represented the Waterbury Republican American.

At the right, the general scene in the huge outdoor tent.



**THESE
NATIONAL
ADS
ARE
PRE-SELLING
"DIPLOMATIC
COURIER"
TO
133,000,000
READERS**

TIME
Newsweek
American Weekly
and
INDEPENDENT
KEY CITY
SUPPLEMENTS

MATS
AVAILABLE
AT
NATIONAL
SCREEN



**THE WORLD'S
MOST EXPENSIVE
ERRAND BOY...**



Paris today. Moscow tomorrow.
Then Berlin and Bangkok and back
the same week.

The routes of our Diplomatic
Couriers run from Washington, D.C.,
to our far-flung outposts of the world.
It is these men who keep open our
international life-lines. It is these men
who carry the top-secrets too vital to
trust to ordinary means of communi-
cation... for any code can be broken.

To bring their story to the
screen, 20th Century-Fox sent cast
and cameras across thousands of
miles of land and sea. Filmed in the
streets of Salzburg and Trieste... on
the Paris plane and the International
Express... this is a new experience
in screen entertainment.

Diplomatic Courier is a motion
picture for all who seek the unusual
... the different ... the absorbing.

20th CENTURY-FOX
presents

**TYRONE
POWER**
**PATRICIA
NEAL**
**STEPHEN
McNALLY**
**HILDEGARDE
NEFF**
in

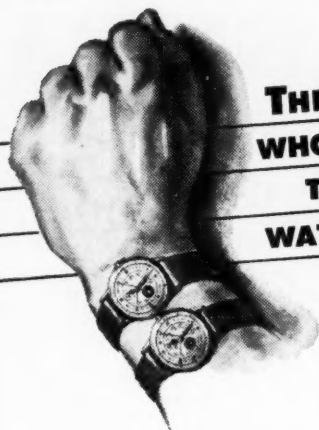


**DIPLOMATIC
COURIER**

Produced by GARY ROBINSON - Directed by ROBERT ROBINSON - Screen Play by LOUIS HATHAWAY - ROBINSON and O'BRIEN
Based on the Novel "Smaller Streets" by Peter Cheyney

20th CENTURY-FOX

THERE'S NO BUSINESS



**THE MAN
WHO WEARS
TWO
WATCHES...**

He may be on the seat next to you in your trans-Atlantic plane... sharing your compartment on the Blue Train... in the adjoining cabin on the Queen.

And you'd probably never give him a second glance... unless... you happened to notice... *he's wearing two watches!*

He is a Diplomatic Courier, and not only his life... but *yours*... may hang on the thread of a minute's mistake.

Filmed in the streets of Salzburg and Trieste... on the Paris plane and the International Express... this is a new experience in motion pictures.

You will go along on a mission.
You will share the danger.
You will feel the tension.



TWENTIETH CENTURY-FOX presents
TYRONE PATRICIA
POWER • NEAL • McNALLY • NEFF
DIPLOMATIC COURIER
Produced by CASEY ROBINSON • Screen Play by HENRY HATHAWAY • CASEY ROBINSON and O'BRIEN
Based on the Novel "Sincere Strain" by Peter Cheyney



**"Sure I've
been to
RUSSIA
— twice
this week!"**

"I go where I'm ordered.
Berlin, Bangkok and back
with a five-minute stopover.
Washington, D.C., to the Kremlin
overnight. To any of our far-flung
outposts of the world on a moment's notice.
I'm a Diplomatic Courier.

"I had just landed at Orly field in Paris.
My chief met me at the airport
and ordered me to go to Trieste immediately.
There, at the railway station,
I was to pick up....."

20th Century-Fox sent cast and cameras thousands of miles to film this amazing adventure—on the Paris plane—the International Express—in the streets of Salzburg and Trieste!

You will know that you are seeing a motion picture unusual in the extreme
... different in every sense
... absorbing to the utmost!



TYRONE PATRICIA STEPHEN HILDEGARDE
POWER • NEAL • McNALLY • NEFF
DIPLOMATIC COURIER
Produced by CASEY ROBINSON • Screen Play by HENRY HATHAWAY • CASEY ROBINSON and O'BRIEN
Based on the Novel "Sincere Strain" by Peter Cheyney

LIKE 20 CENTURY-FOX BUSINESS!

RATE CUT WOULD AID PAPERS, SAYS DOOB

Newspapers, in resisting the increasing pressure from exhibitors to establish retail theatre advertising rates, may very well be "resisting" to their own detriment, according to Oscar A. Doob, executive of Loew's Theatres.



Oscar Doob

In an interview in New York this week, Mr. Doob outlined his views on the situation and discussed something of the background of the exhibitor-newspaper relationship. The question, he said, had been brought sharply into focus at the recent gathering in Hartford, Conn., called by the publisher of the *Hartford Times* that newspaper men and theatre men might air any mutual problems.

Speaking at the Hartford meeting, Eric Johnston, president of the Motion Picture Association of America had asked, "Why do movie theatres pay more for advertising space in newspapers than the store next door?"

"That question started a lively discussion," said Mr. Doob. "Several newspaper executives spoke in defense of the premium movie rate—but it is difficult to defend a practice that has come down through the years and for which there is no modern excuse. There might have been, 40 years ago when movies were classed with fly-by-night peep shows, carnivals and street fairs.

"Newspapers, like any other old-line, tradition-steeped business enterprises, naturally resist any proposed change in price structure. Sometimes they resist to their own detriment."

Describes Early Incident

As an example of this "resistance," Mr. Doob described an incident which took place in New York about 15 years ago. Loew's Theatres, after having always relied on billboards and mailing lists, decided to switch to newspapers to promote their New York neighborhood circuit. At the regular movie rates then existing, such advertising would have been prohibitive. The company wanted to run a movie guide directory ad in each daily paper seven days a week.

When he approached the newspapers with the plan, Mr. Doob said, the response was "traditional." Nobody would tamper with existing rate cards. Three years later, however, the *Journal-American* decided to try the plan, and after much discussion—extending over weeks and months—the other papers followed suit by making acceptable proposals. The Movie

Guide was launched. "This classification," Mr. Doob declared, "which was so bitterly opposed by the newspapers, has dumped more than \$15,000,000 into their laps in its 12-year history.

"There no longer is any talk about the 'prostituting' of rates or the shattering of tradition," he continued. "A new tradition was started and New York neighborhood movie advertising today is big, acceptable business."

Good for Newspapers

He cautioned, however, that the idea of eliminating the premium theatre rate is only good if it is good for the newspaper. "I happen to think it is good for the newspaper—not just theoretically or ideologically but financially good. I am as convinced of that as I was that neighborhood rates would pour extra money into the New York newspapers.

"If you believe in newspaper advertising, as I do, then you want to use more of it than you can afford. The retail rate will enable you to do it, and will enable you to be on a par with your neighboring merchant."

Loew's Theatres, he said, has a standing offer to make a contract for space at the local retail card rate, with a promise to spend as much money next year as this year. "We even go a step further," he added, "and promise the newspaper never to nag or plague its editors for so-called free publicity space."

It's Mr. Doob's belief, however, that a switch to retail rates for theatres would actually bring about an increase in revenue. Theatre men, whom he described as "notoriously bad space buyers," might very well "bust out" with bigger and better and more frequent ads than ever.

In this connection, he said that he had heard that in Binghamton, N. Y., where several months ago the Gannett newspaper had granted theatres retail rates with a promise not to decrease total advertising budgets, the theatres already had gone far beyond the promised expenditures.

Urges an Experiment

Without suggesting "an irrevocable step," Mr. Doob said it is "about time for the newspapers to do something to help their old, faithful customer—the movies."

"If I were a publisher, I would experiment and offer retail rates for six months or a year, with the promises mentioned. If the thing did not work out, how much could be lost? The only way anything could be lost is for the exhibitors to break their word and make heels of themselves. That is inconceivable—for business reasons, if nothing else."

He declared that such an experiment,

carried out successfully with exhibitors and newspapers in 20 to 40 cities throughout the country, would place the motion picture business in a position of self-respect and would "bring about a renaissance of showmanship that will mean money to us and to the newspapers."

"A score or two of successful experiments will go far toward convincing reluctant advertising managers that what we are suggesting is not as preposterous and unthinkable as they fear. The finest deal that can be made is a deal that benefits both parties; that is the kind of deal a retail rate would be!"

SYMPOSIUM

(Continued from page 26)

Maurice Shulman, Russ Ordway, Morris Kempner.

Also, Henry Needles, William Mortensen, John Joseph, Kenneth Clark, Manning Claggett, Al Corwin, Bruno Weingarten, A. M. Schuman, Ernest Grecula, Harry Feinstein.

Some of the newspaper representatives who attended were Leo Miller, managing editor and theatre editor of the *Bridgeport Herald*; Bartlett Barnes, business manager, *Bristol Press*; John R. Reitemeyer, publisher, William J. Foote, managing editor, John Sudarsky, business manager, *The Hartford Courant*; Wayne C. Smith, publisher, S. H. Wendover, managing editor; Mrs. Blanche Hixson Smith, theatre editor, and Warren Gardner, the *Meriden Record*; Fred N. Smith, editor, and Einar A. Gustafson, managing editor, the *Middletown Press*.

Also, E. R. McCullough, managing editor, *Stamford Advocate*; Walter Gisselbrecht, editor, and E. M. Stone, *Torrington Register*; William J. Pape, publisher, William B. Pape, assistant publisher, W. W. Vosburgh, managing editor, *Waterbury Republican-American*; Thomas A. Haggerty, managing editor, *Winsted Citizen*; Frank Kelly, managing editor, and Harley Rudkin, theatre editor, *Springfield Daily News*; Ward Duffy, associate editor, Carl Lindstrom, managing editor; Francis T. Ahearn, city editor; Richard Henderson, director of public service, Allan Widem, theatre editor, *Hartford Times*; Sherman Voorhees, *Future Springfield, Inc.*; Lynn Bitner, Gannett Newspapers; Vincent Jones, director of editorial offices, Gannett Newspapers.

Monogram Net Is Up Steve Broidy Reports

A \$365,058 profit for the 39-week period ended March 29, 1952, was announced for Monogram Pictures Corporation and its subsidiaries Wednesday by Steve Broidy, president, prior to his departure for Europe. The figure compares with a net of \$258,118 for the identical period the year before. Gross income, after eliminating inter-company transactions, amounted to \$6,680,956 for the 39-week period ended March 29, 1952, compared to \$6,351,802 in the corresponding period last year.

THESE TWO M-G-M PICTURES HAVE SPECIAL AUDIENCE APPEAL!



Girl reporter on the search for scandal gets surprise of her life!



This is
FEARLESS FAGAN
The Lion that joined
the Army.

This is the G.I. who took
his pet Lion to Camp
when he was drafted.

"WASHINGTON STORY" TRADE SHOW JUNE 26th

The producer and writer of "Battleground" have collaborated on a new and exciting story that takes you behind the scenes of the national capital. Timely! Unusual!

M-G-M presents "WASHINGTON STORY" starring Van Johnson • Patricia Neal
Louis Calhern • with Sidney Blackmer • Written and Directed by Robert Pirosh
Produced by Dore Scharly

"FEARLESS FAGAN" TRADE SHOW JUNE 27th

An uproarious comedy based on the true story that got nationwide newspaper publicity and a section in LIFE magazine. It's an exploitation natural.

M-G-M presents "FEARLESS FAGAN" • Janet Leigh • Carleton Carpenter • Keenan Wynn • and introducing Fearless Fagan (*Himself*) • Screen Play by Charles Lederer
Adaptation by Frederick Hazlitt Brennan • Based On A Story by Sidney Franklin, Jr.
and Eldon W. Griffiths • Directed by Stanley Donen • Produced by Edwin H. Knopf

CITIES AND SCREEN ROOMS FOR BOTH TRADE SHOWS:

"Washington Story"—June 26th

"Fearless Fagan"—June 27th

ALBANY	20th-Fox Screen Room	1052 Broadway	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	2 P.M.	NEW HAVEN	20th-Fox Screen Room	48 Whiting Street	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	2:30 P.M.
CINCINNATI	RKO Palace Bldg., 6c. Sm.	1638 Central Parkway	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	18 North Lee Street	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1 P.M.
*DALLAS	20th-Fox Screen Room	1803 Wood Street	(see below)	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1:30 A.M.	S'Leno Art Theatre	3143 Olive Street	216 E. First St., So.	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	2 P.M.	SALT LAKE CITY	20th-Fox Screen Room	245 Hyde Street	1:30 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	2 P.M.	SAN FRANCISCO	Jewel Box Preview Thea.	2318 Second Avenue	1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1:30 P.M.	SEATTLE	RKO Screen Room	932 N. Jersey Ave., N.W.	2 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	2 P.M.	WASHINGTON			

*(Dallas Showing at 10:30 A.M. for "Washington Story" only) • *(Dallas showing at 2:30 P.M. for "Fearless Fagan" only)



The girl on the trapeze above is Betty Hutton, who soars mighty high with Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame and James Stewart in DeMille's "The Greatest Show on Earth."

WHO SAID "SUMMER!" SAYS PARAMOUNT

PARAMOUNT production and distribution officials, in their schedule of 13 top productions for the last six months of 1952, have aimed a one-two punch, in support of the exhibitor, at heat, humidity and summer competition in general and that same pace is to be maintained, not only in July and August, but through the final months of the year.

Dean Martin and Jerry Lewis in "Jumping Jacks," a Hal Wallis production, lead the parade with a July release; followed closely by Somerset Maugham's "Encore." In the same month, Cecil B. DeMille's circus extravaganza in color by Technicolor, "The Greatest Show on Earth," starring Betty Hutton, Cornel Wilde, Dorothy Lamour, Gloria Grahame, and James Stewart, will go into general release throughout the country. Following in August will be William Wyler's "Carrie," starring Jennifer Jones and Laurence Olivier and "Son of Paleface," Technicolor with Bob Hope, Jane Russell, Roy Rogers.

"Just for You," Technicolor, and starring Bing Crosby, Jane Wyman and Ethel Barrymore, and "Caribbean," a Pine-Thomas production in Technicolor, starring John Payne and Arlene Dahl, are the two September releases. The first October offering will be "Somebody Loves Me," Technicolor, starring Betty Hutton and Ralph Meeker.

Also in October will be "Hurricane Smith," Technicolor, starring Yvonne DeCarlo and John Ireland. First of the two November releases will be "The Savage," Technicolor, starring Charlton Heston, Susan Morrow, Peter Hanson and Joan Taylor. The second is "The Turning Point," starring William Holden, Alexis Smith and Edmund O'Brien.

The 1952 Christmas-New Year's productions for December release will be "Road to Bali," Technicolor, starring Bob Hope, Bing Crosby and Dorothy Lamour and another Pine-Thomas film, "The Blazing Forest," Technicolor, starring John Payne.

Jane Russell, a beautiful brunette bandit, gives Bob Hope a close shave in "Son of the Paleface," right. Bob, a tenderfoot with a Harvard education, learns about the ways of the Old West from Miss Russell and co-star Roy Rogers in a sequel to "Paleface." In color by Technicolor.



Jennifer Jones and Laurence Olivier, above, star in William Wyler's production of "Carrie," a drama of a tragic love adapted from Theodore Dreiser's turn-of-the-century novel, "Sister Carrie." Mr. Wyler produced and directed.



Bing Crosby in his latest musical comedy in color by Technicolor, "Just for You," teams once again with Jane Wyman, above, with whom he had such success in "Here Comes the Groom." Co-starring with Crosby and Miss Wyman is Ethel Barrymore.



Betty Hutton, shown in a "black-face" number above, gets a change of pace in "Somebody Loves Me," a musical biography, in color by Technicolor, based on the lives of Blossom Seeley and Benny Fields, played by Ralph Meeker.



Romance, adventure and action—as indicated above by Richard Arlen and Forrest Tucker, highlight the Nat Holt production, "Hurricane Smith," which stars Yvonne DeCarlo, John Ireland and James Craig. It was filmed in color by Technicolor.



Featured in "The Turning Point" a newspaper crime drama starring William Holden, Edmund O'Brien and Alexis Smith, is sultry Carolyn Jones, above, as a girl who knows her way around the law. The picture was directed by William Dieterle and produced by Irving Asher.



Dean Martin and Jerry Lewis, in limbo at right, play havoc with the morale of high-ranking brass of the U. S. Paratroops in "Jumping Jacks," a Hal Wallis production. Lewis, as indicated from his expression thinks he has made a great mistake by leaving his earlier duties in the Army ("At War with the Army") and Navy ("Sailor Beware").



In "Caribbean," a Pine-Thomas production in color by Technicolor, John Payne, shown at the right above, stars with Arlene Dahl and Sir Cedric Hardwicke in a tale of 18th Century piracy and revenge.



Glynis Johns, right, is a beautiful high-diver, in the "Gigolo and Gigolette" tale in "Encore," a dramatization of three Somerset Maugham short stories on the order of "Trio" and "Quartet."

*If you
loved*

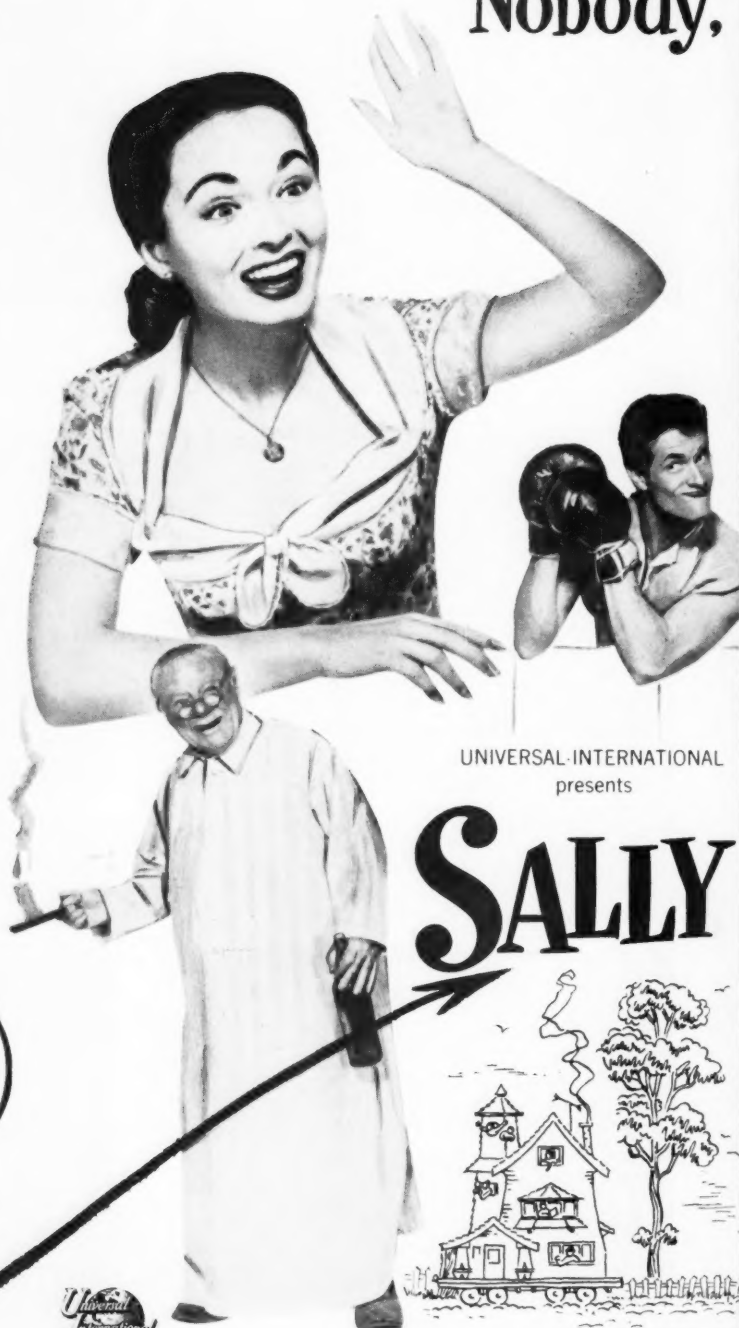
THE **FUN**
OF "MIRACLE ON
34th ST."

THE **HAPPINESS**
OF "GOING MY WAY"

THE **HILARITY**
OF "YOU CAN'T TAKE
IT WITH YOU"

*This one's
for **YOUR**
BOX-OFFICE!*

Nobody.



UNIVERSAL-INTERNATIONAL
presents

SALLY



U-I MAKES THE PICTURES

but NOBODY has "drag" like SALLY!
SHE'S GOT A PERSONAL PULL WITH A SAINT!

Want Joe to get a black eye?..Want a date with that blonde?

Want to be happy?..Just ask Sally to put in a pitch...

They did - and the most hilarious fun of the year began!



and SAINT ANNE

The wonderful story of a miraculously funny family!

Starring
ANN BLYTH · EDMUND GWENN

with
JOHN McINTIRE PALMER LEE HUGH O'BRIAN KATHLEEN HUGHES

Directed by RUDOLPH MATÉ • Screenplay by James O'HANLON and HERB MEADOW • Produced by LEONARD GOLDSTEIN



WITH THE **BUILT-IN** PROFIT!

JUSTICE DOUGLAS ATTACKS PRE-RELEASE CENSORSHIP

WASHINGTON: Supreme Court Justice William O. Douglas this week gave further evidence of his opposition to pre-release censorship of motion pictures and at the same time indicated the broad scope covered in his view by the high court's "Miracle" decision.

Justice Douglas issued a two-paragraph statement belatedly stating his reasons for agreeing with the court's decision reversing the conviction of W. L. Gelling, Texas exhibitor, who was fined \$200 for showing the picture, "Pinky." The first paragraph was devoted merely to a recitation of the facts in the "Pinky" case which was decided in favor of Mr. Gelling partially on the basis that the censorship ordinance of Marshall, Texas, was too loosely worded and too indefinite to be legally applied.

The second paragraph said: "The evil of prior restraint condemned by Near vs. Minnesota in the case of newspapers and in Burstyn vs. New York in the case of motion pictures is present here (in the 'Pinky' case) in flagrant form."

"If a board of censors can tell the American people what is in their best interests to see or to read or to hear, then thought

is regimented, authority is substituted for liberty, and the great purpose of the First Amendment, to keep uncontrolled the freedom of expression, is defeated."

Observers here feel that this promised that Justice Douglas would oppose practically all pre-showing censorship of films.

They see in the Douglas opinion another sign that the effect of the "Miracle" case will actually be far broader than the "sacrilege" question to which Justice Tom C. Clark confined it, and that censor boards will face an increasingly rough road in the Federal courts.

In the instance of "The Miracle," the Supreme Court ruled that New York had no right to ban a film on the ground that it is "sacrilegious." But the court went farther by reversing a 37-year-old decision and ruling that motion pictures should enjoy the same constitutional guarantees of freedom of speech and expression as are extended to radio and the press.

There is general agreement that it will take many more test cases before the specific meaning of the court's language will be established and the exact scope of the ruling defined.

Charles Skouras Outlines Divorcement Program

Plans for the operation of National Theatres following the divorcement from 20th Century-Fox June 28 were outlined by Charles Skouras, president, for some 200 Fox West Coast home office executives, department heads and others at a meeting in Hollywood last week. At the same time, Mr. Skouras announced a new sales drive to start June 29 and to run until October 11. In the recently concluded spring drive, some \$36,000 was distributed to Fox West Coast managers in southern California. At the Hollywood meeting, Mr. Skouras predicted a bright future for exhibition, praised current product and Eidophor, and assured employees that all insurance, retirement and other benefit plans will be continued. After the divorcement, Mr. Skouras said, National Theatres will operate 440 theatres and its stock will be held by approximately 30,000 stockholders. Following the coast meeting, Mr. Skouras left to conduct similar conferences in Milwaukee, Kansas City and Denver.

Postpone Scheduled Red Hearings in Los Angeles

House Un-American Activities Committee hearings which were scheduled to get underway in Los Angeles June 16 have been postponed indefinitely, or at least until September. The hearings were to cover many phases of alleged Communist penetration in the Los Angeles area, including some additional witnesses on Communist

activities in Hollywood. Officials said the postponement also would probably delay indefinitely a supplementary report which the committee was preparing on the subject of Communism in the film industry. They said the plan was to include in the report any additional material developed at the new hearings. In Hollywood this week, Representative Donald L. Jackson, a member of the House committee, said he was glad to report that Hollywood had made substantial efforts to eliminate Communists. The statement was made on a television show.

United Artists Plans "Bill Heineman" Drive

A "Bill Heineman Drive," honoring William Heineman, distribution vice-president of United Artists, will be launched June 15 to run for 25 weeks, ending December 6. This sales drive will be unusual, a company statement said, in that there will be three different categories for the exchanges, so that they will compete on the basis of comparable average revenue. There will be three laps of six weeks each—with special prizes for each lap and each category—and the last seven weeks will determine the grand prize winners.

Trust Case Fee Protested

Defendants in the Towne theatre anti-trust case are appealing an additional \$32,000 in counsel fees awarded Thomas C. McConnell. The appeal is based on the claim that the awarding of fees was outside the Chicago District Court's jurisdiction.

Warner Net \$3,750,000 In 6 Months

A net profit of \$3,750,000 after provision of \$3,900,000 for Federal income taxes and of \$200,000 for contingent liabilities was reported by Warner Brothers Pictures and subsidiary companies for the six months ended March 1, 1952.

The net compares with \$3,827,000 after provision of \$4,200,000 for Federal taxes and \$400,000 for contingent liabilities for the comparable months in 1950-51. Included in the operating profit for the six months ending March 1, 1952, is a profit of \$978,000 from sales of capital assets, before provision for Federal income taxes thereon, which compares with a corresponding profit of \$162,000 for the six months ending February 24, 1951.

The net for the half-year ending March 1, 1952, is equivalent to 66 cents per share on the 5,619,785 shares of common stock outstanding on March 1, 1952. The net profit for the corresponding period last year was equivalent to 56 cents per share on the 6,772,000 shares of common stock then outstanding. During the six months ending March 1, 1952, the company retired 1,152,215 shares of its common stock purchased prior to August 31, 1951.

Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the six months ending March 1, 1952, amounted to \$57,528,000 as compared with \$57,143,000 for the corresponding period last year.

In accordance with the Invitations to Tender Stock the company on April 4, 1952, purchased 669,185 of its common stock at a total cost of \$10,000,166. After deducting the shares so acquired by the company, 4,950,600 shares of common stock are now outstanding.

RKO Pictures Directors Reelect All Officers

RKO Pictures Corp., board of directors, chosen last week at the annual stockholders meeting, at a meeting Tuesday at the New York home office, reelected all officers to hold office for the ensuing year. They are: Noah Dietrich, chairman of the board; Ned E. Depinet, president; J. Miller Walker, vice-president and general-counsel; William H. Clark, treasurer; Garret Van Wagner, comptroller; Mr. Walker, secretary; Joseph J. Lamb, assistant secretary; Edwin J. Smith, Jr., assistant treasurer.

Close Three for Summer

For the first time, the three United Paramount theatres in Philadelphia will be closed for the summer. Representing three of the largest key neighborhood houses in the city, the circuit has announced summer closing for the Roosevelt, Nixon and Tower. All three houses are expected to reopen in the Fall.

HOLLYWOOD LOOKS AHEAD

A Survey of Production [PART II]

by MARTIN QUIGLEY, JR.

HOLLYWOOD

In the present circumstances both Hollywood and the exhibitors of the United States and Canada have grave responsibilities to keep faith one with another. The production center has the obligation to do all it can to make a sufficient number of worthwhile pictures so that the theatres may operate on a profitable basis. The exhibitors on the other hand, have the duty to extract every potential dollar for all good films. The paying of equitable film rentals should be regarded as a form of insurance. In a measure—provided a satisfactory return is made to the theatre—the exhibitor should be happier as the amount turned over to the distributor goes up. Only in this way can production be assured of the means of maintaining quality.

Films Will Have to Do "Extremely Well"

It is certainly no secret that the films now in production will have to do, in the aggregate, extremely well as compared with current grosses in order to return their production investment.

In recent years Hollywood has struggled with the problem of costs. Some success has been made in this regard, but events could make economies largely illusory. It would be hard to demonstrate that any successful picture costs too much; nor on the other hand to prove the commercial wisdom of a low-budget picture that does not pay off. Up to now the major savings in feature budgets have been achieved by a general tightening up process which has resulted in shorter shooting schedules than were the practice during and immediately after World War II.

High Talent Salaries Still Major Obstacle

While in a few cases the costs of performers have come down, the general trend is not marked. In fact, salaries in Hollywood are still high by any standard. The guilds and unions have forced constantly higher rates. The matter of prestige for certain producers, directors, writers and stars has also kept the prices at levels that make it difficult for the average film to be a good financial risk.

This latter situation is somewhat surprising, especially as it concerns stars. There is quite general agreement among top studio personnel that star values are not the draw they once were. It is known that stars help a good attraction, but no matter who is in a picture in which the public is not interested, it will fail. Yet there are stars who command as much as \$325,000 for appearing in a single film!

In the initial installment of his survey of Hollywood production, published last week in Motion Picture Herald, page 23, Martin Quigley, Jr., emphasized that in general the level of production activity in Hollywood is high, and cited the current emphasis on two basic types of films, the Big Pictures and the mass-appeal films.

Executives in touch with exhibition also deplore the fact that most of the top Hollywood stars are reluctant to get out into the country and assist in exploiting pictures in which they appear. On the other hand, a number of the younger players who are making tours, either for single pictures or under the sponsorship of COMPO, have been learning something of the value of personal appearances and their impact on box office attendance.

It would be too much to expect, however, that there be any sudden change in the typical Hollywood star's attitude towards the films in which they appear. It is generally said that most of them have no interest in the picture after the shooting is over and they have received their full pay. The situation seems to cry out for a swift and extensive development of procedure under which a star receives a small salary or none at all and a participation in the profits of the film or even in the gross rentals.

See Inequity in Risk On High Budget Films

It is unreasonable and unduly burdensome that a picture budget be saddled with hundreds of thousands of dollars for a few names. This factor, more than any other, increases to an alarming degree the risks of production of "A" features. Stars, producers, directors, writers are all entitled to a rich reward from outstanding box office hits. They certainly deserve no fabulous salaries—which anyway go chiefly to the U. S. Treasury—for services in films which are unsuccessful from a dollars and cents point of view.

In one area in particular Hollywood has responded to exhibitor demands. That is for more color. The resolution passed at the T.O.A. convention in Houston in November, 1950 that all features be in color seemed exaggerated at the time. Events have shown that the exhibitors accurately realized that color was an extra stimulus, a great help to strong attractions and something that television has not now and will not have generally for some years.

The preponderant majority of big pictures from Hollywood during the rest of

1952 and 1953 will be in color. The trend is for more color as technical equipment is available. The day is not far distant when all "A" budget films will be in color, except special subjects in which the choice for black and white is made for dramatic rather than budgetary reasons. The trend to color in more modest budget films also will continue. It has been found that in a number of cases a film that would have been unacceptable in black and white—such as a low budget musical—can be profitable if in color.

Coming Season May Be The "Year of Decision"

Despite the ebb and flow of feelings in Hollywood, the success and continuance of the industry on the basis which it has known in the past, depends on the production and exhibition of a considerable number of films each year for which the public—in the tens of millions—is willing to pay money. It is no exaggeration that this coming theatrical season of 1952-53 is the year of decision. If the big budget films do not make out well—on the average—at the box office, a new approach will be needed in Hollywood.

The best insurance for the future of exhibition would be to help make a success of every film possible. That does not mean, of course, that a bad picture or one made on a wasteful budget can be salvaged into a financial success. However, the aggregate production of the studios in Hollywood—and generally speaking, the aggregate production of any principal company—must be successful. The industry has no alternative for survival. There is no other source of sufficient quality product for the theatres of this country, or the world.

Hollywood is getting on determinedly with the job of picture making. It is up to rest of the industry to discharge with like determination the particular responsibility it faces to gain the over-all end of successful team play.

Two Warner Stars Begin 16-City Promotion Tour

Warner Brothers' dancing stars, Gene Nelson and Virginia Gibson, this week began a 16-city tour on behalf of their new pictures, "She's working Her Way Through College" and "About Face," both in color by Technicolor. The tour, which will take them to 10 states and will last until July 2, began with personal appearances at the world premiere of Warners' "The Winning Team" in Springfield, Mo., for president Truman's own 35th Division Association. Other cities which they are visiting include St. Louis, Memphis, Nashville, Chattanooga, Knoxville, Atlanta, Charlotte, Jacksonville, Birmingham, Louisville, Cincinnati, Dayton, Indianapolis, Cleveland and Philadelphia.

J.L. Warner Is Honored By British

LONDON: Declaring that good films can beat all other types of entertainment, Jack L. Warner, vice-president in charge of production for Warner Brothers, told a luncheon audience here this week of his company's plans to make pictures in British studios.

Mr. Warner was guest of honor at a luncheon given by the British Film Producers Association and attended by more than 300, including Lt. Gen. Sir Frederick Browning, comptroller and president of the Queen's Household; Peter Thorneycroft, president of the Board of Trade; Walter Gifford, American Ambassador to Great Britain, leading newspaper executives and representatives of the British industry.

Confident of Future

Mr. Warner spoke confidently of the industry and its future. "We believe," he said, "that ours is the basic entertainment art and industry, that its brief 50-year history has merely been the curtain-raiser for a fine future. My own belief is that our future has never been brighter, has never held greater promise."

Regarding Warners' future production plans in Britain, Mr. Warner said: "We are going forward also with the producing of pictures here in cooperation with ABPC. In addition we will continue to produce Warner pictures directly at Elstree studios. The several pictures made so far have met with a great deal of success and have been well received.

"I am here now to inaugurate preparations for several more for future filming. One of them, 'The Master of Ballantrae,' starring Errol Flynn, starts shortly at the Elstree studios. In July we will start 'His Majesty O'Keefe,' starring Burt Lancaster, and to be made completely on location in the Fiji Islands. Both will be in Technicolor. These will be followed by others."

Commenting on his studio's determined swing to color, Mr. Warner said: "We see a day when the screen will be entirely in color, almost without exception—features, short subjects and newsreels. In fact it is our plan to photograph the Coronation of Queen Elizabeth in the new WarnerColor for Pathe News."

"Friend of British Studios"

The British producers' group was honoring Mr. Warner for "being a long-time and active friend of British film production."

In his speech Mr. Warner recalled the encouragement given the brothers when they introduced sound pictures in Britain and he discounted the long-range effects of television. "We learned that, like radio, it (TV) has a place in entertainment. We also learned it has weaknesses as well," he said.



JACK L. WARNER, right, greeted on his arrival in London by Lord Beaverbrook.

British Year Book Out

Odham's Press, Ltd., of London has just published and released to the industry here and in Britain the "Kinematograph Year Book 1952," a hard-cover, 620-page handbook of the British film industry.

This is the 39th edition of the book, which covers every aspect of the industry, from personalities to trade organizations, statistics and the 16mm market. The volume is provided with a handy thumb-index which underscores its comprehensive nature.

The statistical section shows that at mid-year, 1951, there were 4,692 theatres registered with the British Board of Trade, of which 4,593 were operating and making regular reports. The number of seats totaled 3,375,000 in England, 588,800 in Scotland and 257,400 in Wales.

The average seat price in 1951 was 1s. 6d. In the distribution field there are about 60 companies, of which some 30 are British controlled. The number of feature films registered with the Board of Trade came to 125 British and 444 foreign during the year ended March 31, 1951.

For the year ended September 1, 1951, British studios completed 53 first features and about 25 second features, a drop which the "Yearbook" attributes directly to the Eady scheme.

Loew's Given New Extension In UA Theatres Split-up

The Justice Department has agreed to new extensions for Loew's, Inc., to end its partnership in seven United Artists circuit theatres. The postponements permit new deadlines—June 23 and June 30. The former date is for Loew's to begin action to end the partnership; the latter date is an alternative, with the company required to submit a satisfactory plan for ending the partnership. The previous deadlines were June 19 and June 16.

British Total Gross in 1951 Shows Gain

by PETER BURNUP

LONDON: British theatre admissions for the last quarter of 1951 totaled 324,301,000, bringing the total for the year to 1,365,036,000 admissions, according to a report in the Board of Trade journal. Admissions for 1950 aggregated 1,395,828,000.

Despite the approximately 30,000,000 admissions decline, the gross for 1951 was aided by an average admission price increase from 19.4 pence in 1950 to 20.1 pence. The rise reflected increases in the entertainment tax and the Eady tax becoming fully effective.

Gross box office receipts for the final 1951 quarter amounted to £27,115,000, bringing the total gross for the entire year to £108,296,000 compared with £105,181,000 in 1950. During the final 1951 quarter £9,490,000 was paid in admission tax and £745,000 in Eady tax, representing 35 per cent and 2.7 per cent, respectively, of the gross. Net receipts amounted to £16,880,000 for the quarter compared with £17,585,000 for the previous quarter.

△ The Government's broad hint in its TV White Paper that the film industry should prepare "a detailed (TV) scheme for consideration by the Government's Advisory Committee," threatens a top-to-bottom split in the trade. The matter came up at the last meeting of the R.E.P. (Renters, Exhibitors, Producers) Committee but the only decision then was to refer the matter back to the committee's constituent bodies. The Cinematograph Exhibitors Association maintains its adamant attitude.

▽ With glittering gusto and superb showmanship Republic's Irish-made "The Quiet Man" was given its world premiere at Paramount's Plaza here last week. The Technicolor piece was greeted by a celebrity-studded, enthusiastic audience. Among the notables attending were Chancellor of the Exchequer R. A. Butler, the Irish and several other ambassadors, the U. S. naval attaché, Rear Admiral N. K. Dietrich, and others. The picture had a simultaneous opening at Dublin's Adelphi theatre in the presence of the President of the Irish Republic, Sean O'Kelly, and his Cabinet.

▽ Queen Elizabeth last week posed for 20 minutes in Buckingham Palace courtyard while National Screen Service Technicolor cameras photographed a 75-foot trailer which will take the place of the national anthem reel which customarily ends the performance at all theatres this side. Arnold Williams, National Screen Service head here, estimates that his company will sell copies to at least 4,000 British theatres, 500 in Canada and Australia and 250 each to South Africa and New Zealand.

HERALD INSTITUTE HIT JACKPOT IN FORECASTS

Opinion Studies Sharply Gauged Trade Trends of Past Six Months

Inaugurated as a gauge of industry trends and opinions on major questions and problems vital to all branches of the trade, the *Herald Institute of Industry Opinion* has now been in operation for six months. During that period it has published reports and comprehensive analyses on eight distinct subjects.

The flow of industry news concerning each of these subjects indicates that in every case the *Institute* analysis correctly measured the industry's desires and beliefs on that subject.

Arbitration First Topic, Is Now Well in Work

The first topic studied by the *Institute* was arbitration and the report showed overwhelming opinion in favor of a workable arbitration system. That overwhelming opinion was expressed in action three months later when the Motion Picture Association invited exhibitor leaders to sit down with distribution executives to draft a plan for an arbitration system. The committee set up at that meeting is to meet again next week to submit the first proposal.

The *Institute's* study of the use of color was another outstanding example of how industry opinion can be gauged. A report published February 23 indicated that a majority of the members of all three panels—production, distribution and exhibition—felt that the number of color pictures being made by the major studios should be substantially increased. Within the last six weeks Warners, Republic, and Universal have announced very great increases in the proportion of color pictures to black and white, and this week Paramount, announcing its release dates from July to December, covering 13 pictures, emphasized the fact that nine of these would be in color.

Vote Showed 90 Per Cent For Continuing COMPO

COMPO, which three weeks ago was the subject of an *Institute* study which showed a better than 90 per cent vote in favor of continuing and expanding the organization and its activities, this week was given new life with the appointment of Al Lichtman as the third member of the triumvirate which will be in active command of the unit.

A report published January 26 indicated that light musicals were the principal choice of showmen for the type of picture most likely to bolster falling grosses. Release schedules for the majors show a distinct trend toward light musicals for their summer releases.

The Six Months' Record

The *Herald Institute of Industry Opinion* in the six months since its inauguration has published the results of studies on such diverse industry problems as arbitration, pre-release engagements, product preference, high budget pictures, development of talent, increased use of color, home television competition, the potentialities of theatre television, and the Council of Motion Picture Organizations.

The highlights of these analyses of industry opinion:

On Arbitration

The combined opinion of the exhibition, production and distribution panel members was an overwhelming 94 per cent in favor of the establishment of an industry arbitration system. Panel members advised the *Institute* also, by a 60 per cent combined vote, that such a system should comprise boards including an exhibitor, a distributor and a member from outside the industry. Report published January 19.

On Pre-Release Engagements

Members of the three *Institute* panels by a combined vote of 52 per cent approved pre-release engagements of special calibre attractions with admission prices advanced up to 40 per cent above average, provided such releases were limited to four or five a year. In this vote, however, the exhibition panel, with only 27 per cent approving such releases, was heavily overweighed by distribution and production with 70 per cent and 60 per cent respectively. Report published January 26.

On Product Preference

Light musicals were by far the first choice of exhibition, production and distribution in an *Institute* report published January 26. Romantic comedy drama was the second choice of all three panels and fantasy was the least wanted.

On High Budget Pictures

The panels representing the three

branches of the industry favored production of a greater number of high budget pictures, convinced that such a program will increase theatre attendance. They took this stand regardless of whether it might mean a reduction in the total number of pictures the majors are now producing. Exhibition with 87 per cent in favor, and distribution with 93 per cent in favor were followed by production with 74 per cent in favor. Report published February 23.

On Development of Talent

All three panels were of the opinion that the industry needs many new stars and that the effort to find and develop them should be stepped up. The combined vote in favor of this was 86 per cent. Report published February 23.

On Increase in Color Films

Sixty-four per cent of the vote by the combined panels was in favor of more pictures in color. Few of the panel members were satisfied with the proportion of pictures in color, all thought increased use of it would improve attendance. Report published February 23.

On TV Competition

The *Institute* reported April 5 that exhibitors thought the early months of 1952 had increased the effect of television competition. The panels also voted 53 per cent against releasing films to television; 69 per cent for theatre television, 90 per cent for star appearances on TV and 90 per cent for extensive advertising of motion pictures on television. Report published April 12.

On COMPO

Members of all three of the industry panels indicated emphatically that COMPO should be continued and expanded. The combined vote on the question was more than 90 per cent. These also indicated that the organization's primary function should be to find ways of cultivating new theatre patronage. Report published May 31.

Witness MGM's "Lovely to Look At" and "Skirts Ahoy"; Paramount's "Jumping Jacks," "Son of Paleface" and "Just for You"; Republic's "I Dream of Jeanie"; Twentieth Century-Fox's "Wait 'Til the Sun Shines Nellie" and Warners' "She's Working Her Way Through College." In addition that array covers the top money-making names from Bing Crosby and Esther Williams through Martin & Lewis and Bob

Hope-Jane Russell, to Virginia Mayo and Ronald Reagan.

Topics now in work or being prepared for *Institute* study are as vital and as close to the industry's problems as those on which reports have been published. For example the next report, on which returns are now being tabulated, will cover the important issue of the effect of the Congressional investigation of Communism on theatres.

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GIRLY ROUTINES
NEVER BEFORE FILMED!

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THREE unrelated television news items of the week reflect the frailty of the motion picture industry's defenses.

Swarts-Doniger Productions was formed to star Paul Kelly (long neglected by Hollywood) in a series of television films for which \$250,000 worth of financing has been provided by the New York syndicate, Stillman & Stillman (that amount being greater by considerable than an independent producer of theatrical films has been able to get from a banker, without at least one top-star name, in many a long moon).

Hedy Lamarr signed for a series of half-hour television films to be produced by Victor Pahlen and directed by Edgar Ulmer, said series to consist of 36 single stories under the general title of "Great Loves," with Miss Lamarr taking profit-participation in addition to salary for making her famed face and figure so commonplace to TV viewers that none will need pay to see them on the theatre screen.

Arrow Productions started its first television series, "Ramar of the Jungle," Arrow being the corporate name for Leon Fromkess, and "Ramar" engaging the talents of such other main-line picture people as Wallace Fox, Rudy Flothow, and players in the Ludwig Stossell, Hillary Brooke category. These are items typical of the flow, chosen for here because the names of Lamarr and Fromkess are the best, and the amount of \$250,000 is the biggest, of the week. They combine to suggest rather than to show the rate of drift of talent to telefilm production. They make the studios' contractual restrictions on player performances for TV seem a minimum measure of protection, and every time a major studio undergoes a pruning of contract lists it becomes more so. An industry as given to top-echelon huddles as this one is might well hold one, attended by all experts east and west, with an agenda which would be confined exclusively to stopping the drift.

THE first week of June witnessed the start of shooting on 13 features, six of them in color. Ten others were completed. Thirty-three were in camera stage at the weekend.

Possibly the most important of the new undertakings in color, from the exhibitor point of view, is "The Farmer Takes a Wife," 20th Century-Fox, which brings back to work the top distaff box office star, Betty Grable, after too long away. Facing the Technicolor camera with her are Dale Robertson, John Carroll, Thelma Ritter and Ed-

die Foy, Jr. Frank P. Rosenberg is producing, Henry Levin directing.

Producer Charles Brackett started "Niagra," also Technicolor, for the same studio, with Joseph Cotten, Marilyn Monroe, Jean Peters, Lurene Tuttle and Don Wilson in the cast directed by Henry Hathaway.

The third 20th-Fox enterprise of the week is Part V of "Bagdad on the Subway," entitled "The Ransom of the Red Chief," and this one has Fred Allen and Oscar Levant in top spots. Andre Hakim is producer, Howard Hawks director.

Dean Martin and Jerry Lewis, two of the busiest and paying-est young men in show business, went to work for Hal Wallis Productions, and Paramount release, in "Scared Stiff," with Carmen Miranda and Dorothy Malone in principal roles opposite them. George Marshall is giving the project the benefit of his directorial veterancy.

"The Stars Are Singing," Technicolor, Paramount, stacks up as a song film of diversity as well as proportions, the vocal talents involved including those of Lauritz Melchior, Rosemary Clooney and young Anna Maria Alberghetti, a wide variety. Irving Asher is producer of this picture, Norman Taurog directing.

"Pleasure Island," a production by the ever dependable Paul Jones, is another Paramount Technicolor job, directed by F. Hugh Herbert. The players include Leo Genn, Elsa Lanchester, Don Taylor, Audrey Dalton and Joan Elan.

Plans "Bluebeard"

Edmund Grainger Productions, releasing through RKO Pictures, is using Technicolor for "Bluebeard the Pirate," produced by Grainger and directed by Raoul Walsh, a big-scale production in which Linda Darnell, Robert Newton, William Bendix, Irene Ryan and Keith Andes are to be seen.

MGM's Hayes Goetz began filming "Apache Trail," directed by Harold Kress, whose views were presented on this page three weeks ago, with Gilbert Roland, Glenda Farrell, Robert Horton, Gene Lockhart and Barbara Buick among the players.

"Hiawatha," which the studio holds in high regard, was started by Walter Mirisch, Monogram-Allied Artists executive producer, with Kurt Neuman directing the picture, filmed in Cinecolor. The players include Vincent Edwards, Yvette Dugay and Stephen Chase.

Associated Players and Producers, composed of Edward Small, Sol Lesser and Sam Briskin, started filming "Kansas City 117," with John Payne, Coleen Gray and Preston Foster topping a cast directed by Phil Karlson. United Artists will distribute.

Wallace McDonald began shooting "Tar-

THIS WEEK IN PRODUCTION:

STARTED (13)

COLUMBIA
Target-Hong Kong
INDEPENDENT
Kansas City 1-1-7
(Assoc.-UA)

MGM
Apache Trail

MONOGRAM
Hiawatha
Gun Smoke Range
Yukon Gold

PARAMOUNT
Scared Stiff (Hal Wallis Prod.)

FINISHED (10)

INDEPENDENT

Bela Lugosi Meets
the Gorilla Man
(Jack Broder
Prods.)

Decameron Nights
(Film Locations,
Ltd. Prods.—Eros
Films release)

MGM

Plymouth Adventure
(Technicolor)

REPUBLIC

The Wac from Walla
Walla

SHOOTING (20)

INDEPENDENT

The Glass Wall
(Shane-Tors
Prods.—U.A. re-
lease)

In the Money (Inter-
continental Films
Prods.—Lippert
release)

The Black Pawn
(Eros Films Ltd.—
Lippert release)

The Thief (Fran
Prods.—United
Artists release)

Panic Stricken (Thor
Prod.—20th Fox re-
lease)

MGM

Naked Spur (Techni-
color)

I Love Melvin
(Technicolor)

Tribute to a Bad Man
Lili (Technicolor)

Everything I Have
Is Yours

Pleasure Island
(Technicolor)
The Stars Are Sing-
ing (Technicolor)

RKO RADIO

Blackbeard the Pirate
(Edmund Grainger
Prod.—Technicolor)

20TH CENTURY-FOX

Bagdad on the Sub-
way (Part 5—"Ran-
Yukon Gold")
The Farmer Takes a
Wife (Technicolor)
Niagara (Technicolor)

Thunderbirds

RKO RADIO

Hans Christian An-
dersen (Goldwyn)

20TH CENTURY-FOX

Big Man
Something for the
Birds

UNIVERSAL-INT'L

Willie and Joe Back
at the Front

WARNER BROS.

The Iron Mistress
(Technicolor)

PARAMOUNT

Road to Bali (Tech-
nicolor)

REPUBLIC

Tropical Heat Wave

RKO RADIO

Beautiful But Dan-
gerous

20TH CENTURY-FOX

Tonight We Sing
(Technicolor)

UNIVERSAL-INT'L

The Great Compan-
ions (Techni-
cattle Kate (Techni-
color)

WARNER BROS.

The Desert Song
(Technicolor)

Big Jim McLain
(Honolulu)

Springfield Rifle
(WarnerColor)

April in Paris
(Technicolor)

get—Hong Kong," Columbia, with Fred F. Sears directing Richard Denning, Richard Loo, Philip Ahn, Nancy Gates and others.

Monogram's William F. Broidy turned cameras on "Yukon Gold" with Kirby Grant, Martha Hyer and Chinook, the dog, in a cast directed by Frank McDonald.

"Gun Smoke Range" is a Whip Wilson Western for Monogram, produced by Vincent M. Fennelly and directed by Lewis Collins, with Peggy Stewart and Noel Neill.

Snaper Asks Strong Films For Summer

A plea for the release of strong summer product has been made by Wilbur Snaper, president of Allied States Association, to the general sales managers of all companies. In a letter, Mr. Snaper urged the distributors to help the industry put its best foot forward immediately and to end the practice of withholding good product during the summer months.

"No one will deny the effect of TV upon our box office reports," Mr. Snaper wrote. "Further, it is factual that during the summer months the quality of TV entertainment drops to a very low point. Correlating these two as a conclusion, don't you believe it would be a most advantageous thing for the industry, as a whole, to really come out with our best product during these months?"

"If we can present the best of our entertainment to the public when other attractions are at their ebb, there is a great possibility of our recovering the lost audience. It has been the custom of certain companies to withhold their better product during the summer months, but with air conditioning, many theatres experience good business during this period, so I humbly suggest that our best foot be put forward immediately."

Mr. Snaper added that he had discussed the problem with other exhibitors and that they too felt much was to be gained from a strong summer lineup.

Exhibitors Plan to Attend New York Wage Hearings

Representatives of theatres in New York State will be among those appearing at a public hearing in Albany June 17 before the Joint Legislative Committee on Industrial and Labor Conditions. The committee is studying the possibility of an over-all minimum wage for industries and businesses in the state, similar, perhaps, to the 75-cent Federal minimum hourly rate. Only five industries now are covered by minimum wage orders in New York. Motion picture spokesmen generally opposed the 1949-50 promulgation of minimum wages for the amusement and recreation industry which, nevertheless, were made effective April 22, 1951. The committee held other hearings in Buffalo and Rochester this week and will hold one in New York City November 10.

Einfeld Leaves for Meetings in Europe

Charles Einfeld, vice-president of 20th Century-Fox, left for Europe this week for a series of merchandising meetings in Rome, Munich, Amsterdam and Paris with members of the company's international organization. Chief topic of the meetings will be the global world premiere in November of Darryl F. Zanuck's "The Snows of Kilimanjaro," starring Gregory Peck, Susan Hay-

People in The News

BARNEY BALABAN, president of Paramount Pictures Corp., was to sail this week for Europe, accompanied by Mrs. BALABAN.

STEVE BROIDY and HAROLD MIRISCH, president and vice-president, respectively, of Monogram and Allied Artists, were scheduled to sail this week on the *Queen Mary* to Britain and Europe. In London, they will confer with executives of Associated British-Pathe regarding joint production and distribution plans.

CAROL REED, British producer, was knighted in QUEEN ELIZABETH's first honors list, and other film personalities honored were as follows: BRUCE WOOLFE, film official, and MICHAEL REDGRAVE, actor, Commander of the Order of the British Empire (C.B.E.); CASTLETON KNIGHT, head of Gaumont British News, Order of the British Empire (O.B.E.), and LESLIE KNOPP, film technical adviser, Member of the Order of the British Empire (M.B.E.).

JOYCE SELZNICK, Columbia field promotion representative, has been appointed special promotion representative for the Stanley Kramer film, "The 5,000 Fingers of Dr. T."

JOAN ARIAS and IRWIN M. ARIAS, whose father is HENRY R. ARIAS, film exporter and importer, have graduated, respectively, from Skidmore College and from the State University of New York, College of Medicine. The former majored in psy-

chology and will specialize in industrial personnel supervision; and the latter was awarded the William Linder Prize presented to the student "who has excelled in clinical surgery."

ORTON H. HICKS, director of Loew's International's 16mm department, was scheduled to address the Kiwanis Club at Waterbury, Conn., this week, on "American Films Overseas." Arrangements for the talk were made by BOB CARNEY, manager of Loew's Poli, Waterbury.

S. J. GREGORY, vice-president and general manager of Alliance Theatres, has sailed for Europe.

WILLIAM GOETZ, in charge of production for Universal-International, was the guest of honor at a luncheon in New York given by ALFRED E. DAFF, vice-president and director of world sales.

ARY LIMA, ARMANDO TRUCIOS and PETER COLLI, managers, respectively, of Warners' Atlantic, Pacific and Caribbean divisions, were to arrive this week from Rio de Janeiro, Mexico City and Havana, to confer with WOLFE COHEN, the company's general foreign manager.

TED FLEISHER, president of Interstate Theatres Corp., has been appointed treasurer of the 1952 "Jimmy Fund" in Boston, which sponsors the Children's Cancer Research Foundation in Boston.

ward, Ava Gardner and Hildegard Neff, which will open simultaneously in the principal capitals of Europe and South America as well as key cities in the United States. Advertising, exploitation and publicity material for the openings, as well as campaigns for other new product, will be discussed. These films include "What Price Glory," "Les Miserables," "Lure of the Wilderness," "Way of a Gaucho" and "Don't Bother to Knock." Participating in the meetings will be Murray Silverstone, president of 20th Century-Fox International Corporation. Mr. Einfeld will return at the end of July.

Balaban, Other Officers Reelected at Paramount

Barney Balaban was reelected president of Paramount Pictures last week at a meeting of the board of directors which also reelected all other officers. These included: Adolph Zukor, board chairman; Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Austin C. Keough and Paul Raibourn, vice-presidents; Mr. Keough, secretary, and Russell Holman, Jacob H. Karp, Arthur Israel and Louis A. Novins, assistant secretaries.

Showmanship Is Topic at Odeon Meet in Toronto

Various aspects of showmanship dominated the discussions at a day-long business meeting of Ontario theatre managers of the Odeon circuit, held recently at the Royal York Hotel in Toronto. Speakers included Bob Gardner, who discussed children's movie clubs and screen advertising; Harvey Hunt, the circuit's chief film buyer and booker, who talked on forthcoming product, and Larry Graburn, chief of advertising and publicity, who discussed the current "John Davis Showmanship Drive." In attendance at the discussions, which touched on all phases of theatre operation, were more than 30 managers, in addition to supervisors, head office executives and department heads.

RKO, Baerwitz Make Deal

RKO Radio Pictures has completed negotiations with Samuel Baerwitz Productions for the distribution of three pictures to be made by Baerwitz within the next year. The first will go into production in July and the other two by the end of the year.

FRENCH TRADE PROBED AGAIN

by HENRI KAHN

in Paris

The film industry's constant demand for financial aid, and its reiterated warning that it was doomed, has resulted in yet another enquiry by the National Bank of France. The Governor of the Bank, N. Baumgartner, has asked Pierre Besse, general secretary of the Conseil National du Credit, to review the industry.

M. Besse reported that financial aid is undoubtedly necessary to the industry but only after serious reforms have been carried out. These include important modification at the production end. M. Besse writes: "The production enterprises offer practically none of the guarantees one generally finds in other enterprises, more or less extended financial foundations, important capital investments or fixed material installations."

Asks Cleared Finances

He then goes on to demand that the finances of the industry be cleared up. He asks, for example, that profits from successful films be used to create a solid financial foundation. The normal capital which should be brought by the founders of the enterprise should be no less than 25 per cent, M. Besse estimated.

To the argument that the industry was in difficulties because production costs had increased far beyond the boost in the price of seats, the financial expert gave the following answer:

"It is true that the cost of films has increased to a far greater extent than the price of seats. But it is no less true that films pay for themselves over periods as long as from three to four years, thus facilitating the amortization of the film by the monetary decline. That is to say costs involved three years ago are paid for by growing receipts from the increase in the price of seats."

On the question of declining attendance, the expert said this was a problem for the trade to clear up. He said neither the credit establishments or the Government could interfere here. The Besse report comes at a time when Franco-American negotiations are about to open. He hands on a plan which already has been discussed, that part of the profits earned by American films in France be used for the production of French films. He believes further that foreign film producers should be encouraged to make pictures in France.

This attitude is opposed by the French producers and also by the National Centre which believes French production might suffer. Exhibitors, however, are giving the plan their warm support.

▽

As of June 1, all film for commercial use

is on safety-stock. The ruling applies to French films only but will be extended to foreign product August 15.

▽

Restrictions on exhibitors have been eased by a new rule issued by the National Cinema Centre. The most important is the decision to permit the trade to decide how long a single program might be retained. Until now, a Centre rule determined that films may not be shown for less than one week. This meant that exhibitors who wished to show two separate programs weekly—a pre-war practice—were not permitted to do so.

The new rule is not likely to make very much difference since it says an agreement must be reached by the industry as a whole. This means that the Confederation must decide. Producers are unlikely to agree to an increase in the number of weekly programs. Exhibitors would like to see it happen but it would mean the ceiling on foreign films would have to be lifted.

▽

France is making considerable efforts to develop the Yugoslav market. This bureau understands Yugoslavia recently bought 10 French productions. In 1951 that country had purchased eight. It is said here that Yugoslavia needs from 80 to 100 films a year.

ITALY

by DR. ARGEO SANTUCCI

in Rome

The International Federation of Film Producers' Association has reelected Dr. Renato Gualino to the presidency at its meeting in Cannes. John G. McCarthy, head of the international division of the Motion Picture Association of America, was elected a vice-president.

▽

The Federazione Lavoratori Spettacolo, i.e. the trade union of workers in show business, which is controlled by the Communist Trade Union, has urged the Government to establish a quota on foreign film imports. Soviet productions shown in Italy have decreased steadily since the war with only three exhibited in 1951. All the Russian films were shown in third- and fourth-class houses only.

▽

The special fund for granting credit to the native industry and made up with compulsory contribution on each foreign film imported to Italy, raised 701,000,000 lira, or about \$1,100,000, during 1951. The increase was due mainly to American production. It is estimated that the \$1,000,000 of the 1951 contribution to the fund was a result of the compulsory deposit with the Special Section of the Banca Nazionale del

Lavoro of about \$3,000,000 for every American film imported during the year. Credits granted the local industry during 1951 came to about \$6,000,000. A total of 68 full-length films were financed by the section.

ECUADOR

by HERNAN ROMERO

in Guayaquil

Despite the inflationary spiral here business in 1951 was still very good. About 474 pictures were released, most of them from the United States. These films accumulated billings of 30,000,000 sucres (\$150,000).

The Central theatre in Guayaquil was the money-making champion for the year, showing 20th-Fox, Metro and Columbia pictures. It was followed by the Apolo which has RKO, Republic and Universal-International product. The distributors are not certain what 1952 will bring because of changes in the distribution picture here. The Luque, a new first run house, is scheduled to open next May and distributors believe the best way for them to work now is through "spot bookings" in view of the many houses available.

The Hollywood theatre opened recently in Quito and is enjoying good attendance. It is served by Republic, United Artists and French producers. Meanwhile the Mantilla circuit remains with Metro, 20th-Fox, Warners and Paramount while the Cadena circuit uses RKO, Columbia and Universal product.

The "Movies Are Better Than Ever" slogan has been heard here, but such important films as "Quo Vadis," "David and Bathsheba" and "Streetcar Named Desire" still have not played local theatres.

PUERTO RICO

by E. SANCHEZ ORTIZ

in San Juan

A new drive-in theatre, to be called the Las Casas Drive-in, with a capacity of 500 cars, is under construction near Las Casas Race Track. Henry Paredes is the president of the corporation that will operate the project.

Operating here during the past six months was the Las Monjas Drive-in theatre, which is doing excellent business. Jose Planas, a veteran exhibitor, is the manager.

▽

A bill that would authorize the Parks and Recreation Administration to make a study of the motion picture industry in this island, with the purpose of establishing price ceilings for admissions to motion picture houses, has been shelved by the legislature for the second time.

Governor Munoz vetoed a bill approved by the legislature that would exempt all public shows operating on a non-profit basis from paying taxes.

▽

The title of a new 35mm film to be produced in Puerto Rico under the direction of Ramon Peon, noted Mexican director, is "Preciosa." Several local artists will participate in the production.

SPRINGFIELD (Mass)—Paramount—SMASH—CHATTANOOGA—State—SMASH—NASHVILLE—Loew's Vendome

SMASH—ST. PETERSBURG—Capitol—SMASH—BOSTON—Beacon Hill—

SMASH—PROVIDENCE—RKO Albee—

—SMASH—WORCESTER—Plymouth—

SMASH—GLENDALE—Vogue—SMASH—

BUFFALO—Center—SMASH—SYRACUS

—Loew's State—SMASH—TUCSON—Lyric

SMASH—AUSTIN—Paramount—SMASH—

CANTON—Loew's—SMASH—CHAMPAIGN—

Illinois—SMASH—AKRON—Warner's Strand

MARION—Palace—SMASH—CHICAGO—United Artists—SMASH—

HOUSTON—Metropolitan—SMASH—SHREVEPORT—Glenwood—

SMASH—PASADENA—State—SMASH—SANTA BARBARA—Stat

—SMASH—ST. PAUL—Paramount—SMASH—MILWAUKEE—

Fox-Wisconsin—SMASH—MADISON—Orpheum—SMASH—

MINNEAPOLIS—State—SMASH—DULUTH—Garrick—SMASH—

BRIDGEPORT—Art Cinema—SMASH—HARTFORD—Colonial & Central—

SMASH—NEW HAVEN—Lincoln—SMASH—BAKERSFIELD—Nile—SMASH—NEW BRITAIN—Embassy—SMASH—ST. LOUIS—Lyric—SMASH—

* In big and small cities—in the best theatres in the country—
Loew's, RKO, Paramount and every other important circuit!

"THE RIVER"

Color by TECHNICOLOR

Kenneth MacEldowney presents Jean Renoir's production of THE RIVER • Color
by Technicolor • with Nora Swinburne • Arthur Shields • Edmund Knight • Suzanne
Lukerje • Thomas E. Breese and introducing Patricia Walters • Radio • Assistant
Corti • Produced by Kenneth MacEldowney • Directed by Jean Renoir
Based on the novel by E. V. Rieu

Keeps rolling along...
a smash all over at
POPULAR PRICES!

NEW YORK—Paris—SMASH—LINCOLN—

State—SMASH—LANCASTER—Colonial

SMASH—BERKELEY—Berkeley & Oaks

SMASH—NEWPORT—Strand—SMASH—

—PITTSBURGH—Warner—SMASH—

SAN FRANCISCO—United Artists—

SMASH—FRESNO—Tower—SMASH—

—WYATT—Loew's Grand—SMASH—DALLAS—Palace

SMASH—MEMPHIS—Ritz—SMASH—OAKLAND—Roxie—SMASH—SACRAMENTO—Times,

Tower & Del Paso—SMASH—SAN JOSE—Padre—SMASH—STOCKTON—Esquire—SMASH—

—RICHMOND—Loew's—SMASH—BANGOR—

Bijou—SMASH—NEW BEDFORD—Olympia

—SMASH—HOLYOKE—Victory—SMASH—

FALL RIVER—Center—SMASH—DURHAM

—Carolina—SMASH—KENDOSH—Gateway—

—SMASH—PITTSFIELD—Union Square—SMASH—

GET IN THE SWIM...
GET IN THE MONEY...
BOOK IT THRU UA

Ask Theatre TV Hearing Begin Soon

WASHINGTON: The motion picture industry has asked the Federal Communications Commission to reconsider its decision and start the theatre television hearings some time this fall, possibly in October. The commission recently set the starting date tentatively for January, 1953.

It was learned that the Motion Picture Association of America and the National Exhibitors Theatre Television Committee had wired the FCC asking that a block of time this fall be set aside to get the hearing started with engineering and cost accounting testimony from industry witnesses. Under the industry's plan, the hearings would then recess until January. The theory now is that the FCC believes the hearing would have to go right through once they are started and that January is the earliest date when that much time would be available. Both the MPAA and the Theatre Television Committee would prefer getting the hearings going sooner, even if this means splitting them.

They reason that once the commission starts hearings, it will find it easy to fit a week in here and a week there, whereas under the uninterrupted hearing theory, postponement after postponement might be necessary. In the Paramount hearings, the American Broadcasting Co. has asked an early disposition of the proposed network merger with United Paramount Theatres. The network pointed out that the hearings have been going on since January and that they represented a handicap to ABC in soliciting fall and winter business, and in planning programs.

Short Product in First Run Houses

NEW YORK—Week of June 9

ASTOR: *Story of Time*.....S. C. Geetz
Fantastique.....S. C. Geetz
Feature: Outcast of the Islands.....Lopert

CAPITOL: *Little Runaway*.....MGM
Mealtime Magic.....MGM
Feature: Skirts Ahoy.....MGM

CRITERION: *Love Moods*.....Bell
Feature: Red Ball Express.....Universal

MAYFAIR: *Socks-doodle Do*.....Warner Bros.
Murder in A-Flat.....RKO
Feature: The Fighter.....United Artists

PARAMOUNT: *Sportscope*.....RKO
Swimmer Take All.....Paramount
Feature: The Wild Heart.....RKO

ROXY: *Mechanical Bird*.....20th-Fox
Fighting Cohoes.....20th-Fox
Feature: Lydia Bailey.....20th-Fox

CHICAGO—Week of June 9

CHICAGO: *Fronton Games*.....Paramount
Feature: Skirts Ahoy.....MGM

ESQUIRE: *Dance of the Hands*.....Souvaine
Feature: Outcast of the Islands.....Lopert

ROOSEVELT: *Land of Everyday Miracles*.....Warner Bros.

Feature: San Francisco Story.....Warner Bros.
Feature: Loan Shark.....Lippert

STATE LAKE: *Billy Mouse Akwakade*.....20th-Fox
Feature: Lydia Bailey.....20th-Fox
Feature: The First Time.....Columbia

UNITED ARTISTS: *Feminine Rhythm*.....Columbia
Feature: I Dream of Jeanie.....Republic
Feature: A Lady Possessed.....Republic

ZIEGFELD: *Spunky Skunky*.....Paramount
Feature: Anything Can Happen.....Paramount

SURF: *Arctic Whale Hunt*.....British Information Service
Feature: Never Take No for an Answer.....Souvaine

20th-Fox Has Two TV Trailers on "Bailey"

Twentieth Century-Fox is making available two distinctive trailers for use in connection with television advertising of "Lydia Bailey." The trailers, running one minute and 20 seconds, feature Dale Robertson and Anne Francis and mark the first time that key personalities have been used. The TV trailers are available to exhibitors gratis, with the single requirement that 20th-Fox receive a schedule listing the actual time-buy for the spots.

Gene Autry Sponsors a Contest for Exhibitors

Gene Autry Productions this week announced a "Gene Autry Day" contest, open to exhibitors throughout the world on the condition only that a Gene Autry Day is

held in connection with the showing of a Gene Autry production released by Columbia Pictures. Prizes start with a free trip to Hollywood for the exhibitor whose campaign is judged the best. Other prizes include United States savings bonds ranging in value from \$500 to \$50 and personalized leather wallets. The contest opens June 14 and closes December 31, 1952. For further details, see page 55.

Civil Liberties Union Hits TV Code of Ethics

A "stultifying and illegal censorship" is what the American Civil Liberties Union this week termed the recently adopted television code of ethics. It asked for a hearing by the Federal Communications Commission to determine whether the code contravenes the Federal Communications Act. The group contends licensees have had responsibility for program content, and that the Act prohibits prior censorship. It charges the code is a combination in restraint of trade in ideas "which may well constitute a violation of the anti-trust laws."

Discuss Plans for TOA Annual Convention

WASHINGTON: Plans for the annual convention of the Theatre Owners of America, slated for September, were discussed her last week by A. Julian Brylawski, chairman of the convention committee, with members of his group and staff members of the national TOA office in New York.

Orren Acquires "Civilized"

"Are We Civilized?" starring William Farnum and Anita Louise and produced by Edwin Carewe Productions, has been acquired by Joseph Ornstein, head of Orren Pictures, 424 Beach 67th St., Arverne, L. I., for distribution in the United States, Canada, Alaska, and Guam. Included in the deal are theatrical, non-theatrical and TV rights for these territories.

M-G-M TRADE SHOW—JUNE 20th "HOLIDAY FOR SINNERS"

ALBANY	20th-Fox Screen Room	1052 Broadway	6/20	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	6/20	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	6/20	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	6/20	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	6/20	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	6/20	1:30 P.M.
CINCINNATI	RKO Palace Bldg., Sc. Rm.	16 East Sixth Street	6/19	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Ave.	6/20	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	6/20	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	6/20	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	6/20	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	6/20	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	6/20	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	6/20	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	6/20	1:30 P.M.
LOS ANGELES	United Artists' Sc. Room	1851 S. Westmoreland	6/20	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	6/20	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	6/20	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	6/20	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	6/20	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	6/20	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	6/20	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	6/20	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	6/20	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	6/20	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	6/20	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	6/20	2 P.M.
ST. LOUIS	S'Renco Art Theatre	3143 Olive Street	6/20	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	6/20	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	6/20	1:30 P.M.
SEATTLE	Jewel Box Picture Thea.	2318 Second Ave.	6/20	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	6/20	2 P.M.

M-G-M presents "HOLIDAY FOR SINNERS" • Gig Young • Keenan Wynn • Janice Rule
Screen Play by A. I. Bezzerides • Based on a Novel by Hamilton Basso • Directed
by Gerald Mayer • Produced by John Houseman

* Except Cincinnati which is June 19th

4 in Color of Fox's 10 for 3 Months

Four productions in color are included in the 10-picture lineup set for release by Twentieth Century-Fox between June and August. Al Lichtman, director of distribution, announced this week. Of the four color films, three will be in color by Technicolor and one in Natural Color.

Slated for release in June are: "Kangaroo," Technicolor, Peter Lawford and Maureen O'Hara; "Lydia Bailey," Technicolor, Dale Robertson and Anne Francis, and "Lady in the Iron Mask," a Walter Wanger-Eugene Franke production in Natural Color, starring Louis Hayward and Patricia Medina.

Set for July are: "Wait 'Til the Sun Shines, Nellie," Technicolor, Jean Peters, David Wayne; "Diplomatic Courier," Tyrone Power, Patricia Neal, and "We're Not Married," Ginger Rogers, Fred Allen, Victor Moore, Marilyn Monroe, David Wayne, Eve Arden, Paul Douglas.

August releases feature "Dream Boat," Clifton Webb, Ginger Rogers; "Don't Bother to Knock," Richard Widmark and Marilyn Monroe; "Les Miserables," Michael Rennie, Debra Paget, and "What Price Glory," Technicolor, James Cagney, Corinne Calvet and Dan Dailey.

Supplementing the new productions are four of the previously-announced re-releases, three of which are in color by Technicolor. These include, for June, "Leave Her to Heaven," and "The Rains Came" and for July, "To the Shores of Tripoli" and "The Black Swan." Only "The Rains Came" is in black-and-white.

Kefauver Attends "City" Premiere in Washington

Senator Estes Kefauver, Democratic Presidential aspirant and former head of the Senate Crime-Investigating Committee, will head the list of celebrities attending the Children's Hospital benefit premiere of United Artists' "The Captive City" at the Ontario theatre in Washington, D. C., June 17. Others at the premiere will include Rudolph Halley, president of the New York City Council and former chief counsel of the crime committee, and Gael Sullivan, executive director of the Theatre Owners of America and currently general campaign manager for Sen. Kefauver. A parade through Washington to the theatre will precede the showing of the film, which stars John Forsythe.

New Smith Short on Safety

MGM has scheduled a July release for "Pedestrian Safety," Pete Smith's newest short subject dealing with safety. Three previous Pete Smith shorts on the same subject won awards as "the best safety films of the year."

TWO TEXAS THEATRES ARE TAXED AND TAXED TO DEATH

The advertisement reproduced at right is one of a series run recently in newspapers in Brownsville, Texas, by the Fayette Amusement Company, announcing the closing of its Bison theatre as a result of "over-taxation." The Bison is the second of Fayette's three Brownsville theatres to close its doors.

In another ad, the Fayette management pointed out that the company now pays 30 per cent tax on every dollar received at the box office, including 20 per cent Federal tax and 10 per cent city tax. With operation costs at a peak, the company said, it is impossible to operate without heavy losses.

The management stated its case to the Brownsville City Council but received no satisfaction since it was "impossible" to revise the city tax budget. As a result, two theatres are closed and citizens are forced to go elsewhere for their screen entertainment "leaving the merchants of Brownsville holding the bag," the management stated.


In a pertinent after-thought, the Fayette management asks, "And what happens to the 1952 tax budget since there will not

BISON

LAST SHOWING TODAY
2-Giant Outstanding Technicolor Hits—2



THE FLAME OF ARABY
Technicolor
Marilyn Monroe
Myra Loyd



THE LADY FROM TEXAS
Technicolor
Burrhead Burrhead
Myra Loyd

Movie-Goers of Brownsville and Vicinity
PLEASE NOTICE
Due To Over Burden Taxation

of Brownsville Theatres the Fayette Amusement company is compelled to close Bison Theatre effective Sunday, May 4th. But do not deprive yourselves of movie entertainment, for Bison Theatre will remain open 1 day a week with continuous performance, starting 1:15 p. m. daily and 2:00 p. m. Sundays.

I wish to take this opportunity to thanking all of the Bison theatre patrons for their patronage and do hope to see all of you at the Bison Theatre in the coming weeks.

Joseph L. Vebeck
Manager

be any more tax money coming in from the two theatres closed? Won't that have to be revised?"

"Look" Previews Summer Pictures in Article

Hollywood is prepared to beat summer competition from heat waves and TV political convention coverage with a score of "upbeat" pictures that will fill drive-ins and air-conditioned theatres across the country, according to a five-page article entitled "Summer at the Movies" appearing in the June 17 issue of *Look* Magazine. The story previews 19 summer releases and comments, "If there isn't something for everybody, it isn't because Hollywood hasn't tried." Stressing the diversity of summer product, *Look* features MGM's "Ivanhoe," Warners' "She's Working Her Way Through College," Columbia's "The Happy Time," RKO's "Androcles and the Lion," Paramount's "Son of Paleface," United Artists' "High Noon," Universal's "The World in His Arms" and 20th Century-Fox's "What Price Glory?" It also points out that the summer product spans nine centuries of "epics," the majority in color.

NSS "Mister Showman" Brochure Is Ready

National Screen Service currently is distributing the 1952 summer issue of its "Mister Showman," a 12-page brochure featuring special trailer exploitation ideas for summer promotion. In its table of contents, the booklet highlights kiddie shows, father's day, Flag day, July fourth, cool trailers, summer time, contests, graduations, weddings, institutionals, confections and feature leaders.

New Snag in French Talk

The negotiations for a new Franco-American film import and remittance agreement hit a new snag last week when it became known that the French negotiators had withdrawn their four alternative proposals for a new pact. Instead, the French now have put forward a new proposal understood to contain less favorable terms.

There had been a sharp difference of opinion on the original French suggestions, all of which involved some kind of subsidy for the French industry. The Society of Independent Motion Picture Producers declared flatly that it would not agree.

American negotiators are now waiting for further information before making any decision. The current French agreement runs out June 30 and the Americans are known to be anxious to replace it with a new one which would not only increase Hollywood importations, now limited to 121 a year, but would also reduce dubbing taxes and would arrange for remittance of French earnings.

It is now believed that the recent resignation of M. Fourre-Cormery, head of the French Government's Centre National de la Cinematographie and a key figure in the Paris negotiations for a new agreement, is not connected with the pact talks and is not likely to affect future negotiations. M. Fourre-Cormery reportedly has resigned to accept a more important post.

The National Spotlight

ALBANY

Fabian managers are thinking up ideas to stimulate grosses in the circuit's June-July-August drive. First prize is \$750; second, \$500, and third, \$250. Managers outside that circle will be rewarded with a percentage of their salaries. . . . Howard Pearl, United Artists exploiter, arrived from Salt Lake City to plan and conduct a week-long promotion for "Without Warning" at the Ritz. . . . The Warner Theatres screening room was closed. . . . Irwin Ullman, manager of the Mohawk drive-in and son of Saul J. Ullman, upstate general manager for Fabian, and his bride, the former Miss Joan Madison, of Albany, were due back from a honeymoon in Miami Beach. They were married in June 1 in the Ten Eyck Hotel by Rabbi Schechter. . . . The Knickerbocker News, responding to an inquiry from a subscriber, declared that it "approved" the U. S. Supreme Court decision in "The Miracle." The *Evangelist*, local diocesan weekly of the Catholic Church, sharply criticized the ruling. . . . Louis W. Schine, of Schine Circuit, was among the visitors.

ATLANTA

Visiting were R. E. Hook, Hook's theatres in Alabama; Earnest Ingram, Lineville and Ashland, Ala.; Paul Englar, Famous Theatres, Birmingham, Ala.; Frand Merritt, Acme Theatres, Birmingham, Ala.; D. L. Buzbee, Ritz Dadeville, Ala.; C. S. Pitman, Pitman, Gadsden, Ala.; M. C. Moore, Riverside, Jacksonville, Fla.; Hugh Martin, Palace, Leesburg, Fla.; and Mr. and Mrs. J. E. Jerrell, Ritz and Roxy, Commerce, Ga. . . . Jyler Hambrice is the new owner of the Pinson theatre, Pinson, Ala. . . . Fred Dodson, branch manager of Twentieth-Century-Fox is better. . . . The Royal theatre, Statman, Ga., has closed. . . . The new owner of the Royal theatre, Watertown, Tenn., is N. C. Hancock. . . . The 58 drive-in, Chattanooga, Tenn., 500 cars, opened to the public. . . . Fred Weis, owner of Weis Theatres in Savannah, Ga., has appointed Roy E. Williams, as manager. He replaces Spencer Steinhurst who has joined the RKO as field representative. . . . T. A. MacDouglas has been transferred as city manager of Martin Theatres in Eufaula, Ala., from Columbus, Ga. . . . John N. Spearing was guest of honor at a testimonial banquet in Jacksonville, Fla., and was given a gold life membership card in IATSE local No. 511 by Richard F. Walsh, IATSE president.

BOSTON

Smith Management's Cinema theatre, Framingham, will discontinue films on June 22 and will start its first summer stock season on June 30. Al Capp and Lee Falk are the lessees who will rename the theatre the County Playhouse for the duration of its summer stock presentations. . . .

"Story of Robin Hood" has been booked into the Keith Memorial for week starting July 9 with Hugh MacKenzie and Red King, publicists, busily engaged on a huge campaign. RKO has booked "Faithful City" into the Morton, Dorchester, as a first run feature. . . . Joe Cohen, buyer and booker for the new Lisbon drive-in, Lewiston, Me., and Samuel Lowe, Jr., of Theatre Candy Company who designed and installed the concession building equipment, drove to Lewiston for the theatre's gala opening. Royal Bolduc is the owner. . . . Max Yunik, office manager at Lockwood & Gordon Enterprises, has announced the birth of a son. . . . Nancy Glaser, assistant publicist at Loew's Boston Theatres, was in charge of the opening night festivities of "Skirts Ahoy" at Loew's State, complete with a Waves honor guard, Kleig lights, sound trucks, a Navy band and a Waves recruiting booth in the lobby.

BUFFALO

Dave Miller, chief barker, Tent No. 7, Variety club, said a capacity house was in attendance at the final sneak preview-dinner of the season. . . . George H. Mackenna, manager of Basil's Lafayette, organized an industry section to attend the annual meeting of the Main Street association in the Lafayette hotel, about 20 exhibitors and distributors being in attendance. . . . Joseph Cotten, Marilyn Monroe, Jean Peters and Casey Adams all are in Niagara Falls to star in the Twentieth Century-Fox production, "Niagara," with Henry Hathaway directing. . . . Milt Harris, manager of the Cinema, local art house, announced that the theatre is opening each day now at 6:30 with two

shows being offered each day. . . . Joe Gould was in Buffalo and Rochester working with Arthur Krolick and Charlie Taylor at UPT on "Tomorrow Is Too Late." . . . Julius Ricci has taken over the Park in Lackawanna. Joseph Amadori formerly operated this house. . . . George Sussman has succeeded June Pollard as assistant booker at Columbia. . . . Duane Marks, manager of the Regent in Geneva recently put on a campaign for "Red Skies of Montana," in which he had the aid of the local Boy Scouts and Fire department. . . . Arthur Krolick, UPT; Lester Pollock, Loew's; Kay Golden, RKO Theatres, and Clint Young, Schine theatres, were among the theatre representatives in attendance at the public hearing in Rochester the other day on the proposed state law to fix a 75-cent minimum hourly wage.

CHICAGO

Marks Brothers' Double drive-in, the only outdoor theatre inside the Chicago city limits, is experimenting with a new policy Monday to Thursday of running a current combination on one screen and a request double-bill on the other. The first experiment has "King Solomon's Mines" and "Broken Arrow" on one side, "The Green Glove" and "Mutiny" on the other. . . . The large screen TV equipment at the Essaness Crown was in the process of installation last week. . . . The Oriental management gave two weeks' pay to all personnel when the house shuttered. . . . The Film Council of America has moved to new offices at 600 Davis Street, Evanston. . . . Andy Nichols, manager of the H. & E. Balaban Windsor, recently became the father of a baby girl. . . . Stan Leseritz has resumed his duties at the Des Plaines, Des Plaines, Ill., after a sojourn in Cleveland. His assistant, John Kaulentis, and Garham Giles of the Pickwick have been filling in for him. . . . Subterranean parking lots in Grant Park were approved by the voters in an election held here. . . . Quo Vadis" opened simultaneously in 29 "A" houses. The amusement pages of the local dailies were dominated by virtually identical out-size ads run by all the houses the day before and opening day.

CINCINNATI

Mrs. Rose Chambers Dodge, 73, co-owner with her son, Elstun of the Dodge theatre, in nearby New Richmond, Ohio, and the Elstun theatre, in suburban Mount Washington, died in Good Samaritan Hospital. . . . Selig J. Seligman, general manager of Northio Theatres, Inc., here, and Phil Chakeres, head of the theatre circuit bearing his name, in Springfield, Ohio, co-chairmen of the third annual United Cerebral Palsy Drive, report that all exhibitors contacted in the Cincinnati exchange territory have pledged 100 per cent cooperation

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WHEN AND WHERE

- June 16-18:** Annual summer convention, Virginia Motion Picture Theatres Association, Hotel John Marshall, Richmond, Va.
- June 16:** Start of second Industry Arbitration Conference, Hotel Astor, New York.
- June 17, 18:** Annual convention, New Mexico Theatre Association, La Fonda Hotel, Santa Fe, New Mexico.
- June 22-24:** Annual convention, Mississippi Theatre Owners, Buena Vista Hotel, Biloxi, Miss.
- September 1-5:** Annual convention, Western Theatre Owners, Feather River Inn, Blairsden, Calif.
- October 6-10:** 72nd semi-annual convention, Society of Motion Picture and Television Producers, Hotel Statler, Washington, D. C.
- October 20-22:** Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

(Continued from opposite page)

in collecting for the fund. . . . After staging a local talent search, the RKO Albee played 17 acts which had won first place in talent searches conducted by a local radio station. . . . Cpl. Charles N. Sayre, who was assistant manager of the Regent Theatre, in Springfield, Ohio, died in Korea of wounds received in combat.

CLEVELAND

Most exhibitors report business ranged from good to fair on Memorial Day and the following Saturday. Holiday take was about 4.5 per cent better this year than the corresponding time last year. . . . Ted Davidson, resigned Warner Lima City manager, succeeds Ray Brown, Jr., as manager of M. B. Horwitz's State theatre, Cuyahoga Falls, O. . . . Howard Roth, Paramount booker, is back from a vacation in Texas. . . . Some 200 members of the industry gathered in the Hollenden Hotel to attend the testimonial dinner for Nat Wolf, for 20 years Warner Ohio zone manager, whose resignation became effective June 1. Lester Zuker, U-I branch manager was master of ceremony. Speakers included Harry Kalmine, W. Stuart McDonald, Lou Kaufman, Ben Wirth of New York; Moe Silver, Saul Bragin, Marvin Samuelson, Bob Knepton, Jack Kahn of Pittsburgh. The dinner was sponsored by the Variety Club. . . . Ernest Sand, Warner city sales manager, was called to New York by the death of his father. . . . William Tallman is reseating his Ceramic theatre, East Liverpool, with deluxe Bodyform American Seating chairs sold through Frank Masek's NTS office. . . . Frank W. B. Thomas, projectionist for 25 years at the Circle Theatre, Cleveland, has retired and is moving to Florida.

COLUMBUS

Tom Thibaut has been appointed manager of the new North Hi drive-in of H. & S. Theatres, owned by Al Sugarman and Lee Hofheimer. New drive-in is located 2½ miles north of suburban Worthington and is the 10th drive-in in the Franklin County area. . . . Columbus Citizen announced a two-cent increase in ad rates to .255 per line. Increase will be effective July 1. . . . Bernard P. Ginley, manager of the Southern, announced that children under 12 will be admitted at daily matinees during the summer for 10 cents. This is the fourth year this plan has been in effect at the Southern. . . . John Fell, once a WCOL radio staff member here, has a bit part in "Pat and Mike." . . . Local theatre cashiers, office workers and candy girls were pictured in a Sunday photo layout in the Citizen titled "Movie Industry Beauties Not All Found On The Silver Screen."

DENVER

Allen E. Wilson, for 20 years projectionist at the Denham, died. He was formerly business agent, secretary and trustee for union local. . . . Don Lappin has resigned as Broadway manager. . . . James Velde, western sales manager for United Artists, in for a visit. . . . \$9,000 is being spent modernizing the Luv-Vu, Loveland, Colo., drive-in. Name will be changed to Motorena. . . . Clarence Severson, owner of theatres in Wolf Point, Mont., opens his new 250-car \$40,000 drive-in there about July 1. . . .

A REAL CANADIAN THEATRE VETERAN



We present, above, Mr. Hector Quaglotti-Romano, spryly stepping down the street in Vancouver, British Columbia, despite his near 80 years. Mr. Quaglotti-Romano is one of the oldest men in show business in Canada, having been so engaged for more than 60 years, or since 1890. He is currently the operator of the Colonial theatre in downtown Vancouver. He started way back when in the Yukon Territory, and has been at the Colonial for 40 years, no less. He is reported to have turned down an offer of \$400,000 for the theatre building from a local bank some 10 years ago.

Joseph Kaitz, recently Paramount booker, moves to MGM as assistant booker. . . . Mr. and Mrs. Sam Langwith of Western Service & Supply, to Pacific Northwest for vacation. . . . Robert Patrick, partner in the Lakewood, Lakewood, Colo., takes on distribution of re-issue of "King of Kings" for Denver and Salt Lake City areas. . . . Harry Collburn, N. Y., Columbia home office representative, is spending several weeks at the Denver exchange. . . . Alene Gellatley has bought the Hotchkiss, Hotchkiss, Colo., from Stanley Guy. . . . A. G. Smith, manager National Theatre Supply New York branch, and Mrs. Smith, here on vacation.

DES MOINES

Jack Kennedy has sold the Iowa theatre at Winterset to Eben Hayes, formerly of Memphis, Mo. In recent months, Mr. Kennedy, former branch manager for MGM in Des Moines, has sold the Lyric at Lake View and the Lyric at Coon Rapids. He says he will retain the Rialto at Adel in order to "keep in touch" with the film business. . . . One hundred exhibitors, distributors and circuit men attended Variety club's third annual golf-

stag. . . . Elmer P. Laurent, 51, veteran projectionist at Clinton, died of a heart attack. Mr. Laurent was projectionist at the Capitol, Clinton, for about 25 years. . . . Leon Hooftagle of Baxter Springs, Kan., has been named manager of the Page in Shenandoah. He succeeds Glen Deeter who has gone to manage the New Baxter at Baxter Springs.

DETROIT

The Variety Club of Detroit is holding its annual Golf Party June 30 with all proceeds to go to the Cerebral Palsy fund. . . . United Detroit Theatres has renewed its lease on the Mel theatre for another five years. . . . Mac Krim of Krim Circuit is in Honolulu. . . . Butterfield Theatres of Michigan has closed three of its houses upstate for the summer. . . . Wilbur Snaper, president of National Allied, will attend the annual Allied Theatres of Michigan convention October 20 through 22. . . . Earl Hudson, president of United Detroit Theatres, is back from a California trip. . . . Harold Munz has been re-elected president of the Century theatre by Cooperative Theatres of Michigan. . . . Henry C. Gardner opened his new Meredith drive-in recently. It has a capacity of 200 cars. . . . Thomas Ryan reopened his Franklin theatre with a seven-day policy. . . . Thomas Auburn, owner of the Auburn, is the father of a baby boy—his twelfth. . . . Herman Cohen has been appointed vice-president of the Broder Theatre circuit.

HARTFORD

Charles Lowe, Hartford district sound engineer for the Warner Bros. Theatres Circuit for the past 17 years, has announced his resignation, effective immediately. . . . Peter G. Perakos, head of the Perakos Theatres Circuit, New Britain, Conn., and a son, Peter, Jr., assistant district manager, are enroute to Greece on a three-month vacation trip. They will return in time to attend the September wedding in Detroit of Sperie G. Perakos, another son, to Nikki Pappas, of Detroit. Sperie Perakos is general manager of the independent Connecticut circuit. . . . Henry L. Needles, managing director of the Art Theatre, Hartford, is marking his 50th year in show business. . . . Barney Tarental, partner in the Burnside Theatre, East Hartford, vacationing in Durham, N. C., will return to Hartford about June 15. . . . Samuel Goldstein, president, Western Mass. Theatres, Inc., of Springfield, Mrs. Goldstein, and their son, Ronald, will leave on July 3 for a three-month European trip. . . . Ken Prickett, formerly field exploitation man in the New England territory for MGM, is now operating two theatres, the Peak and Airway, in Dallas, Texas, his home town. . . . Harry Goldberg, national director of advertising and publicity, Warner Bros. Theatres, presided at a New England Zone promotion meeting on "She's Working Her Way Through College" and "The Winning Team," held at the zone headquarters in the Roger Sherman Theatre Building, New Haven. . . . The Southampton Open Air drive-in between Easthampton and Westfield, Mass., changed its name to the Red Rock Drive-In. . . . The Sundown drive-in, between Holyoke and Westfield, Mass., has new policy of screening its feature attraction

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first to enable those with children to leave early.

INDIANAPOLIS

The midwest premiere of "I Dream of Jeanie" at the Circle was generally considered the most successful event of its kind here in a long time. The film stars, Ray Middleton, Bill Shirley, Muriel Lawrence and Eileen Christy, attended, along with James R. Grainger, Republic vice-president in charge of sales. . . . Earl Cunningham, general manager of the Fountain Square group, returned to work after recuperating from a heart attack in Florida. . . . Current sick list includes Guy Hancock, Plainfield exhibitor, in Methodist Hospital here for a check-up; Charlie Morrison, drive-in buyer and booker, also at Methodist; and the father of Marc Wolf, Variety's International Main Guy, at St. Vincent's. . . . The engagement of Fay Kalafat, who has operated her father's theatres at Garrett since his death, to Dr. N. J. Topetz of Milwaukee, has been announced. . . . The Weil and Riley at Greenfield have been added to the Affiliated circuit. . . . Kenneth Law, Argos exhibitor, has taken over the Madrid at Akron, Ind.

KANSAS CITY

Fox Midwest's 23rd annual meeting was held at the Muehlebach Hotel with Charles Skouras, president of National Theatres, present. . . . In July will be held the 21st celebration of "Rhoden Week," in honor of Fox Midwest's president, Elmer C. Rhoden. . . . Homer Stroug was "host" for the press conference held with Dwight Eisenhower—at the theatre of the treasurer of the Kansas Missouri Theatre Association. . . . The Esquire, 800 seats, a downtown Fox Midwest house, has closed for the summer. . . . Art theatres: Warwick, second week for "Encore"; Vogue, ninth and final week for "Man in the White Suit"; Kimo, third week for "Rashomon"; . . . "Red Ball Express" at the four Fox Midwest houses; "The San Francisco Story" at the Paramount, and "Carson City" at the RKO Missouri.

LOS ANGELES

Perry Pasmezoglu, Fox West Coast, is back from a junket to Berkeley for the re-opening of the California theatre. . . . Herman Wobber, West Coast division manager of Twentieth Century-Fox, and assistant, Buck Stoner, in town from San Francisco to huddle with E. F. Zabel, head film buyer. . . . Rick Williams has been appointed manager of the Embassy to replace Ray Duff, who has been transferred to the La Reina, Van Nuys. . . . Howard Willis has been named manager of the Pasadena, Pasadena, to replace G. William Gutstein, who has resigned. . . . The Majestic, Santa Monica, will henceforth be under the Earl Johnson banner for buying and booking service. . . . Roy Dickson's office has acquired the Motor Vu, Imperial, and the Biltmore drive-in, Tucson, for buying and booking. Both situations were formerly handled by the Midway Theatre Enterprises. . . . Eddie Ashkin has returned to his desk at RKO after an attack of ptomaine poisoning. . . . In from out of town were Ernie Harper, Fontana, Bill Sorenson, Long Beach, and Ben Bronstein, Palm Springs. . . . Doug

Helgeson, for many years Loew theatre manager in New York, and recently with Pacific drive-in theatres, has been appointed manager of Warner Bros. Downtown theatre in Los Angeles.

LOUISVILLE

At the directors meeting at the annual KATO convention, a nominating committee consisting of W. E. Horsfield, Morganfield, Ky.; D. Irving Long, Louisville, Ky.; A. N. Miles, Eminence, Ky.; Bob Enoch, Elizabethtown, Ky.; and KATO president Guthrie F. Crowe was appointed to nominate director candidates for KATO for the ensuing year. The balloting for the directors election will be held by mail, with the ballots to be counted July 11. . . . Out of town exhibitors seen on the row recently included Morris Smith, Valley, Taylorsville, Ky.; J. B. Minnix, Ronnie drive-in, London, Ky.; R. H. Totten, Lakeview drive-in, Pendleton, Ky.; Ben Reeves, Grand, Lancaster, Ky.; Rodger Davis, New Lincoln, Stanford, Ky.; Foster Lane, Lane and Dixie Theatres, Williamsburg, Ky.; Joe Isaacs, Cumberland Amusement Co., Cumberland, Ky.; J. E. Isaacs, Jr., Lynch, Lynch, Ky.; Nelson E. Ward, Nelson Amusement Co., Lexington, Ky.; Harold Sliter, Schine district manager, Lexington, Ky.; Gene Lutes, Chakeres district manager, Frankfort, Ky.; Mrs. R. H. Robertson, Majestic, Springfield, Ky.; and Ralph E. McClanahan, Estill and Irvine Theatres, Irvine, Ky. . . . A new summer price policy has gone into effect at the Airway theatre, here, a subsequent run neighborhood house operated by the Switow Amusement Co. Heretofore prices have been 40 cents for adults with the children going for 15 cents. The summer policy is 20 cents at all times for adults, with children 9 cents at any time.

MEMPHIS

A two-week street railway strike in Memphis ended here this week and theatre business picked up immediately. Downtown theatres particularly felt the pinch while the buses were not running. . . . Lincoln drive-in, the first Negro drive-in theatre in this section, opened at 1770 Cincinnati with Beale Street Elks Club sponsoring the opening. The 500 car drive-in is owned by N. A. Cook and F. L. Abernathy. . . . Theatre men from all over the Mid-South attended services for P. E. Morris, owner of the Honey and Regent theatres at Indianola, Miss. . . . Shopping and booking on Film Row were D. P. Blissard, Okolona, Miss.; Leon Rountree, Holly Springs and Water Valley, Miss.; K. K. King, Rialto, Ark.; Walter Kirkham, Commonwealth Amusement Co., of Kansas City; Mr. and Mrs. Frank Patterson, Junction City, Ark.; R. L. Brumback, Linden, Tenn.; C. A. Gilliland, Cooter, Mo.; C. N. Eudon, Houston, Miss.; and Tom Ford, Rector, Ark. . . . Fire of undetermined origin did slight damage in the inspection department in the Columbia branch office.

MIAMI

With "The Man in the White Suit" playing for the second week at the Mayfair Art, manager Walter Klements reports attendance stimulation from scattered radio use of the theme music, a record called "The White Suit Samba." . . . William Van Ness reports the formation of a new film

company, Miami National Pictures Co., with Edgar Pearce as general manager. Organization will produce commercial, entertainment and educational films slanted for TV use, with schedule including an early shooting of a series of sport shorts with Miami locales. . . . Jack Clem of the Florida State Theatres art shop has come up with another facade display sign for the Florida theatre showing of "Skirts Ahoy." The sign is animated and occasionally floods the street with iridescent bubbles wafted from above. Jimmy Barnett, manager of the Florida has had many compliments on the effective sign, which may partially account for the film being held over for the third week. . . . John Calio, manager of the Flamingo on Miami Beach, has also a huge sign for "Pat and Mike."

MILWAUKEE

The full page ad by Rudy Koutnik, manager of the Fox-Palace, brought wonderful results at the box-office on opening night of "Valley of the Eagles." . . . Joe Reynolds has been successful in renting out the Zenith theatre on some Sunday mornings for union meetings and the like. . . . Milton Harmon was completely sold out for "South Pacific" in advance before it played on his stage of the Wisconsin theatre. . . . Irving Vincent, from the Grand theatre, Oconto Falls, was in town recently to see Fred Krueger of the Gem theatre here. . . . On June 8 the new drive-in at Sturgeon Bay, owned by A. Brungarber, opened. . . . The owner of the Allis theatre building is re-opening the Allis theatre himself. . . . V. V. McKels opened the Hiawatha drive-in at Chassell Michigan.

MINNEAPOLIS

Neighborhood houses are expected to gain increased patronage while loop houses will suffer in both Minneapolis and St. Paul, if the latest request by the Twin City Rapid Transit Company, for a five-cent increase in streetcar and bus fares in Minneapolis, St. Paul, Columbia Heights and South St. Paul, made this week, is granted. . . . The Minnesota Amusement Company is donating the facilities of Radio City theatre, first run loop house, for the "Christmas In June" stage and screen benefit show to be sponsored by the Sertoma Club, midnight of June 27. Motion picture operators, stagehands, electricians and union musicians, will donate their services. "High Noon," starring Gary Cooper, will be the screen attraction. Proceeds from the show will be used to buy dolls for underprivileged children for distribution next Christmas. . . . William Elson, Minneapolis exhibitor with houses in several Minnesota cities, was the subject of a biographical sketch published in a recent issue of the Minneapolis Star, evening daily newspaper. . . . The annual picnic of the office employees of Columbia was held recently. . . . The Bloomington drive-in theatre, Minneapolis, is celebrating its fifth anniversary with free gifts and prizes for everybody.

NEW ORLEANS

Nathan Bercegeay closed the Whitehall, Whitehall, La. . . . New drive-ins under construction are The Pines, Leesville; Otho Long's Parkway, Winfield, La.; Mrs. Ruth Ketchum's Red River, Texarkana, Texas.

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... L. J. Huval, manager Pines, Maplewood, La., wired that due to circumstances beyond his control operations have been suspended. ... Exhibitors seen about were Gordon Moody, Meridian, Miss.; Ed Ortte, Gulf Coast theatre owner; Vic Maurin, Fox, Houma; Vinton Thebeaux, Pat, Lafayette, La.; Thomas McElroy and son, Shreveport, La.; E. I. Fessler and W. A. Ripps, Mobile, Ala.; Mr. and Mrs. Gilbert Romero, Lafayette, La.; H. G. Proffit and Henry Hinkle, Monroe, La.; Jack O'Quinn, Kaplan, La.; Harold Dacey, Raceland, La.; Abe Berenson, Gretna, La.; Milton Guidry, Opelousas and Lafayette theatre owner; L. J. Dupepe, Metairie, La., and S. J. Gulino, Kenner, La.

OKLAHOMA CITY

The Uptown theatre is now classed with big downtown first run theatres. ... George Pomeroy, operator of the Frontier theatre, has just returned from New York with a contract list that includes some foreign pictures plus re-runs of some U. S. films for the theatre this summer. ... At Carnegie, Okla., the first drive-in theatre will be opened next August or September. Clint Applewhite, Carnegie, and H. D. Cox, Binger, have announced purchase of 9½ acres of land a mile east of Carnegie that will be developed this summer. ... Commonwealth Theaters, Inc., announced that Glenn M. Deeter of Shenandoah, Iowa, was to take over the post of manager of the theatres in Baxter Springs, Kan., beginning June 9. He will replace Leon Hoofnagle who is trading places with Mr. Deeter at the Page theatre in Shenandoah. Mr. Hoofnagle has been manager at Baxter Springs, Kan., since October. Mr. Deeter has been with Commonwealth chain 17 years, having been at Shenandoah for the last four years. ... The Royal theatre, at Atkins, Ark., has undergone extensive improvements in recent days. E. A. Patton is owner and manager. ... Construction of a new drive-in theatre at the intersection of Harbor Avenue and Twenty-first Street in Little Rock, Ark., was to be started this week by the Arkansas Amusement Company. James S. Carbery, manager of the company, announced for what he said would be the most up-to-date 500-car drive-in in the state. ... A fourth drive-in theatre to be operated by Community Outdoor Theatres will be built on a 63-acre site one mile south of Topeka. The site for the proposed drive-in was bought by John Basham, manager for the organization. ... Jasper, Texas' new drive-in theatre has opened officially.

OMAHA

The War Dads sponsored a collection at the West Dodge drive-in theatre and raised \$577 for the Cerebral Palsy fund. ... Lewis B. Sponsler, 59, who died in Fort Scott, Kan., was a former manager of a Beatrice theatre. ... Burglars got \$35 in an early morning break-in at the Admiral theatre. ... Mrs. Anton Polonka has sold her theatre at Shelby, Neb., damaged by fire several months ago, to Ollie Schneider, Osceola exhibitor. ... Mr. and Mrs. Arthur Goodwater, who have the theatre at Madison, Neb., have purchased the theatre at Hooper from R. Stastny. ... Charles Lathrop, Neola, Ia., exhibitor, has opened the theatre at Shelby, Ia., which formerly

The National Spotlight

was owned by Carl Fore. ... Drive-in openings include the Grandview at Bellevue, owned by E. C. Petsch; the Wayne drive-in, owned by Phil and George March, and the layout of A. G. Davidson, Lenox, S. D.

PHILADELPHIA

With the advent of warm weather and the summer season getting into full swing, business takes a seasonal dip—but not to startling proportions and with no wholesale summer closings. Instead of closing for the summer, plan is to switch to a week-end policy in order to sustain interest which has been mounting so well during the past year. ... A. M. Ellis Theatres, which has been managing the Mahoning drive-in, Mahoning, Pa., for the owners of the open-airer, have turned to the local courts to help settle a partnership dispute which both parties have been unable to resolve until now. ... Dave Rosen, former branch manager for the independent Clark Film exchange, staged an "open house" for his own independent film exchange set up in his own name and concentrating on educational and industrial films. ... Harry I. Waxmann, who is joined with the George A. Hamid interests in the Waxmann theatres in Atlantic City, N. J., heads an investment combine which purchased at auction a valuable tract of Boardwalk property at the resort for \$863,000. ... Thieves broke into four houses this week, taking approximately \$200 worth of candy from the stockroom at the Dell, \$400 from the Roxey, and undetermined amounts of cash in rifling cash boxes at the Booker and the Lindy. ... Henry Friedman, independent circuit owner here, is resting at his home after recovery from a long and serious illness. ... The building occupied by the Great Northern, key neighborhood house, and a group of stores, has been purchased by an investment combine for \$1,000,000. ... Harold E. Bell opened his new 250-car drive-in at Danville, Pa., with Allied Buying and Booking Service here handling the open-airer. ... Larry Mackay resigned as manager of the King, Lancaster, Pa. ... Facilities of Walter Reade Atlantic drive-in, Pleasantville, Pa., were turned over for a night to the Red Cross Blood Bank to recruit donors. ... Eston Artz opened his 350-car Pine Grove drive-in near Pine Grove, Pa.

PITTSBURGH

John D. Walsh, manager of the Fulton theatre, and branch manager Ike Sweeney

did a swell job in staging the world premiere of "I Dream of Jeanie" and their efforts made it one of the most successful here. Representing Republic was vice-president J. Grainger, vice-president William Saal and Mickey Gross, the studio's publicity director. ... The Pennsylvania censors clipped four minutes out of "Sinners," which is doing a standing room business at the Art Cinema. ... The employees at the RKO exchange tossed a party for Walter Bedel and gifted him prior to his leaving. ... M. O. Silver, Warner zone manager, has had the Cleveland district added to his territory. ... Three downtown houses, the Stanley, Harris and Fulton are signed to screen the Sugar Ray Robinson-Joeey Maxim fight.

PORTLAND

Business picked up at first-run houses. ... Keith Petzold, manager of the J. J. Parker Broadway, sent a man out into the woods for five days to live off the land as a publicity gag for "Ivory Hunters." The man was in lobby opening night and told the customers his experiences. ... Walter Hoffman, Paramount field man was in town and worked out some good deals for "Red Mountain" with Paramount theater manager Oscar Nyberg and for "Encore" with Nancy Welch at the Guild. ... "Baboona" and "I Married Adventure" at the Music Box; "Ivory Hunters" at the Broadway; "The Wild North" at the Liberty; and "Strange World" is set for the Mayfair. ... The Orpheum theatre is getting a brand new front and marquee. ... Barbara Rickman, cashier at the Irvington was selected as Rose Festival Princess from Girls Poly High. ... Charles Skouras in town for a couple of days to look over his Evergreen Houses and talk about TV for his houses.

PROVIDENCE

Local operators and exhibitors are speculating on the effect, locally, of the recent Supreme Court ruling regarding censorship. The current situation in Providence, where by a single one-man "board" approves or disapproves of a film according to his own "code" has plagued theatremen for several years. Especially is this true where the censor does not notify local theatre managers of his decisions until the film is into the second or third day. As a result, hurried substitutions, revised newspaper advertising and considerable explaining has to be undertaken by the exhibitor of the "banned" picture. This imposes serious problems, and local theatremen are hoping for an end of the censorship of the past decade. ... The Carlton presented, for the first time in this city, "The Man In The White Suit." On the same bill was The Original Ballet Russe in "Graduation Ball." ... The first torrid spell of the season, following closely upon a rainy period, sent crowds to their favorite open air theatres. Downtown houses naturally suffered. ... E. M. Loew's Capitol inaugurated a special giveaway series featuring "Melody Lane" dinnerware. Wednesday and Thursday matinees and evenings have been set aside for this exploitation. ... Loew's State's Maurice Druker taking full advantage of the "Friday the 13th" superstition, presented a special midnight "Horror Show." ... The Majestic Theatre has

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been selected for the New England Premiere of "Lydia Bailey."

SAN FRANCISCO

Neal East, branch manager, Paramount Film Corp., is heading the committee to distribute Blind Baby trailers for the purpose of theatre collections for the fund. National Screen Service is handling the physical distribution of the reel. . . . Promotions at Warner Bros. include booker Frank Noe to salesman for Sacramento Valley, replacing Ernie Hampton, resigned to live in Honolulu for his health. Bookers Jesse Wright and Gene Bryant moved up and head shipper Kasper Kannel was advanced to booker. . . . Murray Lafayette, United Artists' representative from Los Angeles, has been in for "The Fighter" going into the United Artists Theatre and Columbia's Mike Newman has been up from the South for "Red Snow" and "Storm Over Tibet." . . . Harry Weaverling, who took over the Sebastians, Sonoma and the Boyes, Boyes Springs, December 1951, is scheduled to return them to their former owner, Mrs. Golda Crowley, June 15. Sunny Mount Theatres will do the booking and buying. . . . Harry Morgan, assistant, Loew's Warfield, is recuperating from appendectomy. . . . Visiting the row: Carleton Hunt, Dinuba; J. J. Perry, Klamath Falls; Walter Bell, Eureka; Earl Boles, Crescent City; Verne E. Stebbins, Greenfield, and Ned Steele, Jr., of Williams.

SEATTLE

Vic Gauntlett, advertising manager for Evergreen Theatres Corp., has left the Columbus Hospital and is now home recuperating from a heart attack. . . . Paramount will hold an invitational screening of "Carrie" at the Egyptian theatre. . . . Exhibitors were enthusiastic at the MGM screening of its new Technicolor comedy, "Lovely to Look At." . . . Earl Keate is in Portland exploiting "Strange World" which was to open at the Parker-Evergreen Mayfair Theatre June 12. The picture is doing top business here at the Music Box and has moved into a second week. . . . J. W. Nordenberg, former owner of the Grand theatre in Ferndale, died of a heart attack. . . . Sterling Theatres have taken over the management of the Crest theatre. . . . The Music Hall theatre celebrated the Northwest premiere of "Skirts Ahoy" with a gigantic stage show highlighted by the presence of 90 Waves.

ST. LOUIS

Ronald Reagan, Virginia Gibson and Gene Nelson in for a visit on their way to Springfield, Mo., premiere of "The Winning Team." Miss Gibson hails from this town. . . . Funeral services were held for LeRoy Marion Hart, projectionist in Kansas City and St. Louis. . . . As in past summers, the Shubert theatre Fanchon and Marco, St. Louis Amusement Co. theatre, opened for the summer months last week. . . . Hall Walsh district manager for WB and Jimmy Hill of that company's southern Illinois territory, took a sales trip through southern Illinois and Kentucky last week. . . . Fanchon and Marco's Harry C. Arthur back in town from the West Coast. . . . At local premiere of "Skirts Ahoy" two local girls were sworn into the

WAVES. . . . Bill Collins of DeSoto, Mo., and Bill Williams of Union, Mo., out-state exhibitors, in town. . . . Paul R. McCarty, head of the recently organized theatre supply company bearing his name, out on the road getting to know exhibitors. . . . Father James Keller, founder of the Christophers, national Catholic layman's service organization, here to show two recently completed motion pictures produced with the cooperation of Hollywood Christophers.

TORONTO

Fairlawn, Toronto, held a midnight vaudeville show under the auspices of the North Toronto Lions Club. . . . Dick Main, owner of the Simcoe, Sutton, was chairman of the Red Cross Blood Donors' Clinic at Sutton. He was also appointed to the board of trustees who have taken over a building as a museum. . . . Torch Coatsworth of the J. Arthur Rank Organization publicity department has joined the Canadian Broadcasting Corp. to beat the drums for their television department. . . . City theatres and sports events took a beating in the telecasting of the heavyweight championship bout of Walcott-Charles. . . . "With A Song In My Heart" continues to break records at the Elgin, Ottawa, while it closes after several weeks in Toronto at the Nortown on a moveover from Shea's. . . . Bob Maynard, operator of the Francaise, Ottawa, celebrated his first 20 years in show business with a co-operative full page spread in the *Ottawa Journal*. . . . Famous Players Canadian Corp. have scheduled their annual staff picnic this year for June 25th at Rouge Hills Golf Club.

VANCOUVER

The "multiple" showing of "The African Queen" at seven Vancouver houses reported an outstanding success. All theatres, Odeon Circuit units, doing terrific business and are expected to hold for a second week. A draw for a \$100 diamond ring at each of the seven houses was a big business booster. . . . Four separate conciliation boards covering 22 workers of eight city film distributors have recommended wage increases but two of the awards have been rejected by workers. . . . The new outdoor theatre being built near Nelson, B. C., is expected to open July 1. This will give the province 16 drive-ins, with three more under construction, making a car capacity of 5,950. . . . The Opera House at Sointula on the West Coast of Vancouver Island has reopened after being closed. . . . Vacation bound are Charlie Doctor, Capitol; Ivan Ackery, Orpheum, to Europe; and Dave Borland of the Dominion. . . . Sydney Walker of RKO was elected president of Film Exchange Employees (AFL) local B71, replacing Luke Doucette, resigned.

WASHINGTON

The film people locally were saddened to learn of the death of William F. Crockett, Partner, Crockett-Pender Theatres, Virginia Beach, Va. . . . Floyd Brooker, chief of the audio-visual branch of the Mutual Security Agency, spoke at a Community Film Council luncheon. He discussed the International Film Festival in Bombay, India, at which he and Frank Capra were representatives of the United States. . . . Five Warner Bros. Washington zone managers shared in the

grand prize offered in the George A. Crouch Appreciation Drive for showmanship, period of January through April, 1952. They are: Frank Shaffer, Dixie theatre, Staunton, Va.; Sidney Hoffman, Metropolitan, Washington; Rodney Collier, Stanley, Baltimore; Fred McMillan, Warner, Washington; and Henry Clark, Warner, Lynchburg, Va. All of the above were also awarded monthly prizes during the drive. Washington neighborhood theatre managers who won prizes included: Claude Land, Silver, Silver Spring, Md.; Ernest Wells, Kennedy; and James Glennon, Sheridan. Out of town managers awarded monthly prizes were Lou Kusner, Apollo, Martinsburg, W. Va.; Frank Shaffer, Dixie, Staunton, Va.; and Edward Purcell, Virginia, Harrisonburg, Va. . . . "The River," played at the Ontario and Apex theatres. . . . John Jackson, 77, former chief engineer of Keith's Theatre, in its vaudeville days, died.

Postpone Indefinitely House TV-Radio Probe

The House Commerce sub-committee investigating radio and television program content recessed last week "for an indefinite period" after holding only two and a half days of hearings. Representative Gathings (D., Ark.), sponsor of the inquiry, testified early in the hearings that television programs had improved since the TV code went into effect March 1, but that the code would not prove to be the answer to the problem of obscene programs or programs overemphasizing sex, crime and violence. He indicated that he was opposed to censorship legislation and proposed that the committee keep the situation under "persistent surveillance" and use the Federal Communications' power to refuse to grant new licenses to stations found showing objectionable material.

Frenchmen Impressed by Muncie, Ind., Drive-in

When a group of Frenchmen visited Muncie, Ind., recently and were asked what had impressed them most in the city, their spokesman replied after considerable discussion: "The drive-in theatre." Traveling under the auspices of the Power and Light Company, the French delegation, here to study living and working conditions, were taken to the Ski-Hi drive-in one Sunday night where the manager, George MacDonald, showed them around. The drive-in is one of the Y & W theatres, headed by Marc Wolf. In a letter to Mr. MacDonald, E. P. Pifer, district manager of the Indiana & Michigan Electric Company, thanked the exhibitor for handling the French group. "The picture was delightful and they enjoyed it very much," he wrote.

Fete Gloria Swanson at Kansas City Premiere

Gloria Swanson, star of "3 for Bedroom C," the new Brenco Production in Natural Color for Warner Bros., was the guest of honor at the film's world premiere this Thursday at the Paramount Theatre in Kansas City. A day long program of special events preceded the premiere showing.

MPA Studies Trade Policy

The Motion Picture Association of America, through its president, Eric Johnston, this week disclosed that it was speeding its study on a number of fronts with the over-all objective of appraising the economic structure of the industry, and making specific suggestions for more efficient operation.

One of the studies revealed by Mr. Johnston was the possibility of consolidating the newsreels produced by Twentieth Century-Fox (Movietone), MGM (News of the Day), Universal, Paramount and Warner Bros. (Pathe). He said the study was still in an early stage and has taken no definite course.

Other activities pursued by the MPAA toward "streamlining" the industry include tax reduction, arbitration, censorship, more efficient distribution operations, and "discriminating" advertising rates in newspapers. Mr. Johnston said the arbitration issue (to be taken up again at a second all-industry conference June 16) is the most important now facing the industry, and that the question of starting a new campaign to lift completely or lower the Federal admissions tax is of next importance. The other matters will be taken up as the opportunity permits, he added.

Any plan the MPAA may evolve on taxation, Mr. Johnston said, would be tied in closely with any national program on that subject that may be developed by the Council of Motion Picture Organizations.

Henry Sudekum, Founder Of Crescent, Dies at 96

NASHVILLE: Henry Sudekum, 96, father of the late Tony Sudekum, president of Crescent Amusement Co., died June 7 at the home of his daughter, Mrs. J. M. Currey, here. Mr. Sudekum, who as a newsboy sold papers announcing the assassination of Abraham Lincoln, in 1912, with his son, Tony, and Wiley J. Williams, formed Crescent Amusement Co. and opened its first film house, the Dixie. Their first theatre outside Nashville was located in Murfreesboro. The circuit now includes 77 houses. Although he relinquished his active interest in Crescent to Tony in 1916, giving full time to his bakery business, the elder Sudekum retained a financial interest and was a member of the board of directors until his death. A son, C. M. Sudekum, is associated with Crescent. Beside his interest in film theatres and a bakery, Mr. Sudekum, with Tony, established and later sold Union Ice Cream Co., the largest in Nashville.

Rossi Cabol

Rossi Cabol, 65, former manager of the Park, Strand and Palace theatres in Torrington, Conn., died in Torrington May 30. In recent years he had been operator of theatres in Thomaston, Naugatuck and Canaan, Conn.

IN NEWSREELS ColumbiaNet Is \$280,000

MOVIE TONE NEWS, No. 47—Eisenhower opens campaign. Italy's birthday celebrated. West Point graduation. Annapolis middies hail color girl.

MOVIE TONE NEWS, No. 48—Eisenhower, President Truman meet war buddies. Haiti honors "Ledyia Bailey." UN Action on Kojé. UN planes blast Korean Reds.

NEWS OF THE DAY, No. 281—Eisenhower. British hit back at Reds. War veterans' party. Catholics hold World Congress. West Point, Annapolis graduations.

NEWS OF THE DAY, No. 282—Kojé. Korean Reds strafed. Truman and war buddies. Gen. Ridgway honors. D-Day heroes. Royal spectacle thrills London. Horse racing. Rodeo. Girls are marching.

PARAMOUNT NEWS, No. 84—Italy shows armed might. U.S. dominates British amateur golf. Eucharistic congress in Harcelona. Eisenhower in Abilene.

PARAMOUNT NEWS, No. 85—Queen Elizabeth in historic ceremony. Truman and war buddies. Ike's press conference. Battle at Kojé camp. Ridgway leads ceremony at Normandy.

TELENEWS DIGEST, No. 239—Supreme Court on steel seizure. Ike in Abilene. British blockade Red radio. Sen. Taft's homecoming. President Rhees. Golf.

TELENEWS DIGEST, No. 240—Eisenhower in New York. President Truman in Missouri. Sen. Kerr discusses elections. UN troops in Kojé. Game of lacrosse played in New York.

UNIVERSAL NEWS, No. 508—Ike's homecoming. Italy marks anniversary. Truman at party for veterans. Farm built in a day. Skating horse. West Point, Annapolis graduations.

UNIVERSAL NEWS, No. 509—Kojé. Ridgway in Normandy. Truman on parade. Rodeo. Trooping of the color in Britain. Woman's recruiting drive.

WARNER PATHE NEWS, No. 86—Eisenhower. British blockade Red radio station. World Eucharistic Congress. Glove fashions. Australians ride "wall of death."

WARNER PATHE NEWS, No. 87—Kojé. Air Force hits Korean Reds. Truman on parade. Eisenhower in New York. Gen. Ridgway in Normandy. British trooping of the colors. Miss California. "The Winning Team" premiere.

Legion Approves Six of Seven New Pictures

The National Legion of Decency this week reviewed seven new films, putting five in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "Border Saddlemates," "Has Anybody Seen My Gal?," "I Dream of Jeanie," "Junction City" and "The Winning Team." In Section II is "Actors and Sin." In Class B is "Bal Tabarin," because of "suggestive costuming and sequence; tends to condone illicit actions."

Allied Outing in Jersey

Allied Theatre Owners of New Jersey will hold its annual summer outing and meeting July 2 at the Berkeley-Carteret Hotel in Asbury Park, N. J. The affair is open to all members of the industry in the territory.

Columbia Pictures this week reported estimated consolidated earnings of \$280,000 after taxes for the 39-week period ended March 29, 1952. The net was equivalent to 11 cents per share of common stock on the 670,670 shares outstanding March 29, 1952.

For the comparative period in 1950-51, Columbia's profit was \$967,000, equivalent to earnings of \$1.12 per share of common stock. Estimated provision for Federal taxes was \$80,000 for the 39 weeks ended March 29, 1952, as against \$590,000 for the three quarters ended March 21, 1951.

The company reported an operating profit of \$360,000 in 1952 as against \$1,657,000 in 1951.

Revisions Are Announced In Warner Theatres Zones

Twenty-four theatres formerly operated from the Cleveland office, will become an additional district in the Pittsburgh territory, according to M. A. Silver, zone manager for Warner Theatres in Western Pennsylvania and West Virginia. The houses included in the change are in Cleveland, Youngstown, Akron, Lima, Sidney, Portsmouth, Massillon, Canton, Lorain, Sandusky, Coshocton, Findlay and Chillicothe.

Benjamin W. Steerman will assist in the theatre operation in addition to heading the Real Estate Department. Sidney Jacobs will assume greater duties and Saul Bragin, chief film buyer and head of the Booking Department will buy and book for the Ohio theatres. He will be assisted by Marvin Samuelson and Bernie Elinoff of Pittsburgh and Joseph Weinstein of Cleveland.

Advertising and publicity will be controlled by Jacques L. Kahn, while Dick Wright, with headquarters in Cleveland will be responsible for the general operations of the theatres in Ohio. Under the new realignment plans, local district managers B. F. Moore, Henry Burger and Frank Harpster will take on additional theatres based on the geographical location of their present districts.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF

CRIPPLE CREEK

Color by TECHNICOLOR

starring **GEORGE MONTGOMERY**

with

Karin Booth • Jerome Courtland • William Bishop

Written by RICHARD SCHAYER • Directed by RAY NAZARRO

A RESOLUTE PICTURE

ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

YOUNG MAN WITH SOME THEATRE KNOWLEDGE to train for management of circuit owned indoor and drive-in theatres. This is a great opportunity for the right young man interested in future in show business. State background, references, salary expected, and enclose photograph if convenient in first letter. COLUMBIA AMUSEMENT COMPANY, INC., Paducah, Ky.

THEATRES

FOR SUBLEASE: IN ST. LOUIS COUNTY, newly constructed, modern advance design theatre. Fully equipped, 622 seats. Immediately available. WRITE BOX 268, MOTION PICTURE HERALD.

THEATRE LEASE AND EQUIPMENT FOR sale, 430 seats. No opposition. 8,000 population. Box 152, Manitou, Colo.

BUSINESS OPPORTUNITIES

FOR SALE OR LEASE. DRIVE-IN LOCATION in year-round climate. Already zoned for drive-in, in city of 100,000 population. Write: S. EDWARD KUIKEN, 3951 31st St., So. Petersburg, Fla.

TO SETTLE AN ESTATE, THEATRE PROPERTIES are offered for sale in Northern Illinois towns—population 1,500 to 4,000. These properties are priced to sell. Address correspondence to F. W. ANDERSON, Administrator, 118 E. Jefferson St., Morris, Ill.

DRIVE-IN EQUIPMENT

DRIVE-IN EXHIBITORS EVERYWHERE MAKE S. O. S. their headquarters. Here's why: Underground cable \$70M. Complete dual projection and sound from \$1,595; in-car speakers \$15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

POSITION WANTED

HEAD BOOKER, OFFICE MANAGER, 20 YEARS' experience home office and branch operations, seeks worthwhile connection. Box 261, MOTION PICTURE HERALD.

USED EQUIPMENT

WANTED—STAGE DRAPES AND PAINTED backdrops. BOX 267, MOTION PICTURE HERALD.

FOR SALE—1 ASHCRAFT SUPER-HIGH PROJECTION are 100 amps, 58 volts, model S 100. Perfect condition, used experimentally few hours only. Cost \$975. Sacrifice \$600. Address CROCKER COMPANY, 720 Mission St., San Francisco, Calif.

WALL CAMERA, WESTREX SOUND COMPLETE seven lenses with cables and extra magazines. Eyemo 710 with 3 lenses including motor tripod magazines. BOX 266, MOTION PICTURE HERALD.

HIGH-INTENSITY GENERATORS AT LOW prices: 50/100A \$395; 70/140A \$750 rebuilt with panel, rheostats; Forest 70A 3ph. rectifiers, good condition at \$125. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

EXHIBITORS! ATTENTION PLEASE! CENTURY CC mechanisms, rebuilt, \$850, pair; Simplex rear shutter mechanisms, latest features, rebuilt, \$279.50; Powers mechanisms, \$114.50; two unit electric ticket machine, rebuilt, \$129.50; RCA PG-230 sound system, used 2 years, \$1,650. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SEATING

MILLION CHAIRS SOLD SINCE 1926. ADD your name to S. O. S. satisfied customer list. Prices start at \$2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

NEW EQUIPMENT

IT COSTS LITTLE TO PLAY UP YOUR ATTRACTIONS with tempered Masonite marquee letters: 4"—\$5c; 8"—\$3c; 10"—\$4c; 12"—\$5c; 14"—\$1.25; 16"—\$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU'RE SELLING YOUR PICTURE—IMPROVE it! Flameproofed, fungusproofed screens 39¢/sq. ft., headed 49¢/c. Coated lenses \$100 pr.; reflectors 20% off. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS FIRST QUALITY, \$4.75; parts for Simplex and Powers, 30% discount; film cabinets \$2.50 section; double bearing movements \$88.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES: Ball-bearing bucket-blade exhaust fans, 12"—\$25.50; 16"—\$37.50; 18"—\$45.50. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

MAKE MONEY-MAKING MOVIES—TV COMMERCE—industrial—documentaries. 16MM Newsreel sound cameras from \$555; Arriflex with lenses, magazines, \$695; Cineflex complete outfit \$2,000 value, \$1,295; Solarspots, \$69.50; Sunspots, 5,000W, \$77.50; Art Reeve 35mm recorder, \$1,995; animation stands, \$1,495 up; 16mm sound readers, \$139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for latest Sturelah catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

FORTY SAMPLES COMICAL GIVEAWAYS, \$1.00. MANUALS, Box 111, Universal City, Calif.

SPACE WINGS—COMIC BOOKS—NOVELTIES. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

Sees Big Market Here for Dubbed Foreign Films

American audiences will accept dubbed foreign films provided they are properly exploited. Such pictures have a vast potential in the U. S. market, according to Harold Sugarman, president of the newly formed Duex Film Studios, Inc.

Mr. Sugarman, formerly with the international departments of Universal, United Artists and Paramount where he gathered

experience dubbing Hollywood features into foreign languages, is currently dubbing his first picture, the Mexican "En la Palma de tu Mano."

Dubbing can be done in New York as effectively as anywhere in the world but it only makes sense to go to the expense if one has the rights to all English-speaking countries, Mr. Sugarman declared. He also saw dubbed foreign pictures gaining a significant advantage for TV showings. A good dubbed film can play in 2,000 theatres.

New England Tent Plans A "Day at the Races"

The Variety Club of New England will hold its annual "Day at the Races" July 8 at Narragansett Park in Rhode Island, William S. Koster, executive director, and Al Clark, general chairman, have announced. The feature race of the day will be the Variety Club Handicap with Walter A. Brown, chief Barker, making the presentation of a silver loving cup to the winner.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

To Corral Young Cowboys at the Theatre

SALUTE to Gene Autry, on another page, who offers incentive awards to eager showmen who will re-stage "Gene Autry Day"—without Autry—in the pattern which won the Quigley Grand Award for Henry Scholl, manager of the RKO Capitol theatre in Trenton, N. J., in 1949. Since that time others in various parts of the country have done the same thing, and now we call your attention to a contest, with substantial prizes.

A whole new generation of young buckaroos have been growing up, away from the theatre—which was once the home ranch for western heroes. We compliment Gene Autry for his appreciation of the past, and anticipation of the future, in making it desirable to hold these audiences of young cowboys and cowgirls in theatres, hitting that Saturday morning trail to the front rows. Somehow, film industry can never be quite the same without 'em.

Managers of theatres, on the side of better business, all week long, will encourage and keep this backlog of youthful buckaroos, for there's no better way to properly glorify the cowboy star who is their symbol of western heroism. "Gene Autry Day" in Trenton was an event that captured the city, and resulted in a street parade and shopping crowds for the delight of local merchants. In every community, there are stores that merchandise Gene Autry's trade-marked goods, and these dealers will be pitching for the same street crowds.

Across the country we have good Round Table members who are ready and waiting to participate in this new contest. And we want to recite what Willie Shaffer did along similar lines, a year or so ago, when he was situated as city manager of Fox Midwest theatres in Atchison, Kansas. Willis promoted a local contest for the best-dressed cowboy or cowgirl, meaning horse and rider, and he gave away a fine saddle horse and saddle to the winner. A local sponsor donated the horse and saddle, which were

"Inspiration" for "Mister Showman"

There are currently two publications on your desks, both from sources that supply showmanship materials, and which we can consistently praise for an all-year-around job of sustained effort in the field of advertising accessories.

One is the well-known and always entertaining "Inspiration" from Filmack, in Chicago, where Irving Mack amuses you while selling special trailers for all occasions. Irving knows the value of a showman's pitch in getting the attention of his customers and keeping them in good humor.

The other marks the return of "Mister Showman"—a seasonal issue from National Screen Service, and while we haven't seen the new edition, we recall copies in the past, which gave showmen an opportunity to contemplate seasonal things in proper sequence, with suitable stress on showmen's dates. It isn't possible to keep harping on recurring holiday promotions in the Round Table, for it becomes repetitious.

So, we welcome this good news for exhibitors, and we urge you to "bait your hooks with good exploitation stunts in June"—for it's always fishing season.

not too costly, and more colorful than a car giveaway or other prizes.

The contest resulted in fifty entries, a parade blocks long, better than the rodeos when they play Madison Square Garden in New York. And surprisingly enough, not one entry from the municipality of Atchison! Local merchants were highly pleased to see all these contenders from the surrounding trading area, in town to show off their fine horses and costumes, eager to win the prize saddle horse offered at the Fox theatre! It has been done, and can be done again.

Q Thinking of the good old days when western pictures were helping to build movie audiences, we remember one patron who was always present at the Saturday morning show, in one of our old home towns. He was the pastor of the nearby Methodist Episcopal Church, and you could always find him down front with the rest of the kids—laughing, cheering, shouting at the exploits of Broncho Billy or William S. Hart. In those days the movies were silent, but the audiences were not.

The good doctor has fulfilled his allotted span—he was past seventy when we saw him last, more than 30 years ago. Maybe, if he were here today, he would be sitting in front of a television set, in his church residence, watching some of the same movies. But he would miss the kids, and it wouldn't be the same for him. Nor is it the same for any of us, who hold nostalgic memories of the movies we used to know. Nor for the youngsters who liked the excitement of the front rows. Something they can't find around a 20-inch screen in a crowded living room.

Q Ivan Ackery passing through, enroute to Europe, bringing with him his campaign book on "The Wild North"—as an entry for the Quigley Awards, and for the edification of Dan Terrell, exploitation head for Metro-Goldwyn-Mayer. Ivan had the Canadian premiere of the MGM picture, and promoted a \$2,000 underwriting from the Canadian distributors of Ansco Color, which they later raised to a \$3,800 budget. That made a terrific campaign of it, with plenty of paid space, at no cost to the theatre, which naturally promoted lots of free publicity by the same gesture. "The Ack" will be returning this way the middle of July, after visiting London, Paris, Berlin, Rome, Vienna and the Mediterranean—a good showman's first real vacation in five years.

—Walter Brooks

Five Star Managers



Esther Williams samples Navy cooking, aboard the USS Monterey, during her recent personal appearance in Philadelphia, to prove that sailors are interested in "Skirts, Ahoy!" and good eats.

Al Hendricks, manager of the Indiana theatre, Indianapolis, left, and his assistant, William Walsh, at right, pose with a group of genuine Apache Indians, for Universal's "The Battle at Apache Pass."

Warner's Pittsburgh zone office was responsible for setting up direct telephone communication from the stage of the Stanley theatre as part of Marine festivities in the promotion of "Retreat, Hell!" Below, a lucky Mother talks with her son, in far away Japan.



Harry Greenman, managing director of the Capitol theatre, on Broadway, poses with Vivian Blaine, who is quite a dish herself, cutting a birthday cake in honor of the 10th Anniversary of the Waves, for the opening of "Skirts, Ahoy!"



Debbie Reynolds undismayed at the size of the Warfield Theatre's 30th Anniversary Birthday Cake, at the San Francisco opening of "Singin' in the Rain"—as she poses with L. C. Wingham, left, Boyd Sparrow, managing director of the theatre, and Ted Galanter, MGM's West Coast promotion man.

Parkhurst-Win, Place Or Show!

Pearce Parkhurst for May is the subject of a Memogram from the Lansing Drive-In Theatre, Lansing, Michigan, and it's an exhibit of good showmanship, better than most found in drive-ins, as an entry for the Quigley Awards. Pearce has ideas, and he puts them into practice. For instance, he gets publicity in a by-line column in the *Lansing State Journal* because he gives out dog biscuits to all canine customers who arrive with the rest of their families to see the moving pictures. Why not? and Pearce says they like it! Now, some regular customers are asking "What have you got for my cat?"

As usual, Pearce shows good newspaper and radio advertising. He displays a "movie clock" with a telephone number, so patrons can find out when the picture goes on. And the usual gadgets, limited this time to blotters and baby stuff, and windshield wipers. Must be an off week when Pearce doesn't come up with a surprise. When he is filled up, he hands out cards telling the waiting customers they won't be sorry "because everybody says it's a great show."

MGM Sends Out Sample Kits on "Scaramouche"

Steve Davis, handling accessory exploitation for MGM in the New York home office, has prepared a kit of accessory samples on "Scaramouche" which is being sent to 500 key theatre men, and will eventually reach 2,500 subsequent-run theatres, to show some of the new and special materials which Metro is making for its new pictures. Samples of the new, full color 11x14 stills are included, a miniature standee suitable for counter use, a cartoon-style herald, a lobby hanger, and other items are shown or described. Policy will be to create better materials for more showmen at lower cost.



Joe Cullinan, manager of the Goldman theatre, in Philadelphia, is pleased with the special 40x60 he set up for the opening of Columbia's "Walk East On Beacon."

Sick and Infirm Hear Sermon at Drive-In



Billy Graham, hard-punching evangelist, asked his congregation at the Trail Drive-In, Houston, Texas, "How many of you are past ninety years of age?"—and a dozen horns answered from the 850 cars. Then he raised the figures, and when he reached 99, a mighty cheer went up, for one in his audience who will soon be 100 years old!

Jack A. Farr, manager of the Trail Drive-In, Houston, Texas, landed another of those punchy picture stories in the *Houston Post* when he invited Billy Graham, famous evangelist, to hold a special service at the Trail for the benefit of the sick and infirm, who would most appreciate the opportunity of hearing the nationally-known speaker from the convenience and comfort of their own cars. Graham was recently the subject of a photo story in *LIFE* magazine, as a result of the religious revival which he held in Washington, D. C., and he has established a following in Texas.

Round Table members will remember the wonderful page of pictures which a staff photographer for the *Houston Post* obtained at the Trail Drive-In last year, and which we reproduced, in our enthusiasm for the human quality of the subject matter. On this new occasion, the *Houston Post* staff again obtained marvelous pictures of the old folks who came by Cadillac and jalopy to hear the preacher-man. Graham has been

holding services for thousands at the Sam Houston Coliseum, but this special service at the Trail was promoted by Jack Farr for the aged and shut-ins who couldn't battle the crowds or make their way to regular theatre seats.

Some of the patrons were invalids and had to be brought to the Trail in ambulances. Others had no cars and telephoned to the Trail, seeking somebody to give them a lift, and Jack says he had a lot of telephone calls from people who wanted to catch a ride, and had legitimate reasons for seeking this help. The special drive-in service was a front-page story in Houston, in the midst of the sensational publicity obtained by Billy Graham. And, even as in the case of less spectacular preaching, it's always good to make use of drive-in properties for church services at 10 o'clock in the morning, when you can be sure of attracting a new audience to what may be a revelation to them of the new convenience found in outdoor theatres.

Welcome, Showman!

R. S. Lindamood, manager of the Vogue theatre, Lee's Summit, Missouri, joins the Round Table with these welcome words: "I've managed amusement parks, road shows, specialize on publicity and promotion and claim to be a whiz on original heralds. Sorry to be so late 'jinin' and now I'm throwin' in."

Giant Sells "Beanstalk"

D. M. Valotta, manager of the Strand Theatre, Westfield, Mass., found a local character, 7 feet six inches tall, who wears a size 20 shoe, and had him walking the streets for "Jack and the Beanstalk"—to the delight of the kids, four days in advance of playdates. He could have carried a 3-sheet without any trouble.

Texas Showmanship On a Big Scale

Texans who try to tell us how big the Lone Star State really is will probably tell us that Denison is no where near Denton, except alphabetically. But that isn't the way it looks in our Round Table mail, for we see signs of the same showmanship in exhibits displayed by Truman Riley, city manager for Interstate theatres in Denison, Texas, as we discern in material submitted by that good showman, J. P. Harrison, of Denton, Texas. It seems to prove that Texas is not only a very large state but it is literally crowded with the kind of managers who are a credit to their industry, as members of the Round Table, and contenders for Quigley Awards.

National Pre-Selling Roy Rogers' Sponsor Aids Riders Clubs



A novel twist in the usual procedure of pre-selling, wherein the magazines usually sell the pictures—here a display from the MGM studio sells Good Housekeeping's summer cottons, in a series of windows at Blum's Department store, in Philadelphia. An advance look at fashions worn by Hollywood stars, as a feature in the May issue of the magazine, was carried into these bright window displays.



The 200-theatre mass saturation premiere to launch 20th Century-Fox's Technicolor production of "Lure of the Wilderness" throughout the south will start July 17th at Waycross, Georgia, gateway to the Okefenokee National Swamp Park, where much of the picture was filmed. John Harrison, city manager for Georgia Theatres at the Lyric theatre Waycross, and one of the Quigley Grand Award winners of this year, is active showman on the ground, preparing for the local premiere. The visit of Jean Peters, Jeffrey Hunter and Walter Brennan, and the intensive regional campaign for the opening will surpass the highly successful southern engagements of "I'd Climb the Highest Mountain." The Dixie openings will set the pattern for the national release of the film early in September.

The powerful American Medical Association will get behind the RKO-Pathé two-reel special "Your Doctor" with its full promotion force, with a preview of the film scheduled for the 101st national convention in Chicago on June 9th through 13th, attended by 25,000 doctors representing state and county medical societies throughout the country. The AMA has prepared literature that will reach every practicing physician and a two-page special bulletin is in the mail, preceding the release of the film on June 20th.

Universal-International's "The World in His Arms" will open in August with the costliest and most extensive national advertising campaign in the company's history, according to David A. Lipton, vice-president in charge of advertising and publicity. The Technicolor adventure romance will be pre-sold in sixteen national publications with budgets exceeding any previous U-I film. A wider use of national Sunday supplements is stressed because it permits full color ads in local newspapers. Following the World premiere of the film in Anchorage, Alaska, the Hollywood contingent, headed by Ann Blyth, will tour Alaska military installations, and on June 29th return to Seattle for a two-day round of civic events preceding the premiere at the Orpheum theatre, followed by the opening at the J. J. Parker theatre in Portland, and the San Francisco premiere at the Orpheum theatre on July 4th.

One of the most unusual tieups ever set by a motion picture company is Paramount's nation-wide promotion of "The Greatest Show On Earth" by the Phoenix Mutual Life Insurance Company. The very fact of utilizing the film as a basis for selling insurance is novel, and the Phoenix Company has prepared an elaborate sales manual in which all of the circus atmosphere of the Cecil B. DeMille picture is presented.... Bing Crosby is planning to make his television debut late this month on a coast-to-coast telethon, the occasion to raise money to send our American Olympics team to Helsinki this summer. He would act as co-emcee with Bob Hope over both NBC and CBX networks, depending on the time cleared.... Ronald Reagan, one of the best spokesmen for Hollywood, is a principal speaker at the Texas COMPO conference at Dallas this week, and will go from there to Portland, Ore., to address the annual convention of the Newspaper Guild. He spoke last week in Hartford, Conn., at the annual conference of Newspaper Publishers, and recently addressed the graduating class of William Woods College at Fulton, Mo., where Winston Churchill made his memorable foreign policy speech.

The promotion campaign for Paramount's "Roman Holiday," now being filmed in Rome, got off to a flying start with the distribution of 1,000 copies of the April issue of Holiday magazine, containing a 23-page feature article on the Italian capital to exhibitor leaders throughout the country.... A double-truck in color for Walt Disney's "Robin Hood," which appears in the June 17th issue of Look, will also run in LIFE for June 23rd and COLLIER'S for July 5th. Other magazines and newspapers are scheduled to carry 4-column or full-page ads, too numerous to list.... Some 55,000 postal cards were mailed last week to Jewish families in metropolitan New York in a gigantic direct-mail campaign for RKO's Israel made "Faithful City," with the mailing handled by Hadassah, working with the Jewish National Fund.... R. H. Macy will run half-page ads in every New York newspaper next Sunday, June 15th, to highlight the promotion of Walt Disney's "School's Out" festival, in which 800 New York theatres are participating.

Thousands of requests for new memberships in Roy Rogers Riders Clubs are pouring in as a result of a unique three-way promotion inaugurated by Post Cereals, which sponsors the "Roy Rogers Show" on both radio and television. This is the first time such an advertiser has been known to combine television, radio and newspaper advertising, and retail outlets, with the local Riders Clubs holding Saturday matinee meetings in 2025 theatres across the nation, which were basically a theatre promotion, and are now assuming their place in the program.

In May, the sponsor ran full-page, three-color ads in the comic sections of 65 metropolitan Sunday newspapers, inviting young cowboys and cowgirls to write for a complete Riders Club kit, including membership card, official badge, autographed photograph of Roy and Trigger and a Roy Rogers comic book, all of which were offered for 10c and a box top. During the same period, the television and radio shows invited child watchers to join the theatre clubs. Post Cereals will classify the membership applications it receives by cities, and lists will be furnished to theatre managers in local promotions which they may wish to follow up. The sponsor has also consented to make Roy Rogers comic books available for free distribution in theatres.

Cashes In On Pre-Selling With 280 Window Displays

We believe Tom Baldrige, and he says that Ernest Stellings, manager of the Manor Theatre, Charlotte, N. C., really cashed in on the national pre-selling of "Skirts, Ahoy!" by getting 280 Lux Soap window displays (that was two hundred and eighty) four Esther Williams cut-outs as lobby display, 4,000 heralds distributed in parking lots, and a bundle of cooperative newspaper ads, of all sizes, to say nothing of posting five 24-sheets and forty 3-sheets on the MGM picture. Most of the foregoing was cooperative and for free, which is the mark of a good showman using his skills.

Skouras N. Y. Contest

Five hundred dollars in prize money will be awarded to managers of Skouras Theatres in New York for the best exploitation campaigns on "The River" and "The Green Glove" as a double bill, through an arrangement announced by Francis M. Winikus, national director of advertising, publicity and exploitation for United Artists, as a pre-selling stimulant for two of his company's films. Jean Renoir's film, made in India, is just finishing a long run at the little Paris theatre here and now enters release in the Metropolitan area, with national bookings to follow. It combines well with the Sir Cedric Hardwicke adventure drama. Selling the two pictures as a package is something new in preselling and general exploitation.

Premiere Of 'Steel Town' In Detroit

Alice Gorham, advertising and publicity director of United Detroit Theatres, and Quigley Grand Award winner in 1948, has submitted her complete campaign for the world premiere of Universal's "Steel Town" as a formal entry for the Quigley Awards in the second quarter. It's an impressive exhibit, combining Detroit automotive industry, Hollywood production and local exhibition of motion pictures in one generous package.

Leonard Goldstein, producer of the film, was in Detroit from Hollywood, and with him, Ann Sheridan, Howard Duff and John Lund, of the cast. Also, Pat Channing, "Miss Steel Town," who was a contest winner in advance and a publicity winner, in fact, Rufus Shepherd, manager of the Palms Theatre, and others of the United Detroit organization, were on deck, along with top-brass of the Kaiser-Frazer concern who gave away automobiles.

And then, there were radio folks, newspaper writers, reporters and interviewers, tape recorders, photographers and by-line people of all categories to take down what was said and done. Canadian radio station people from just across the border made it an international premiere. There was a banquet at the Sheraton-Cadillac, and special television and radio programs for the occasion. The crowds went wild, as the press photos and tear sheets prove.

Prize Pressbook

Paramount's mammoth pressbook for Cecil B. DeMille's "The Greatest Show on Earth" has won a unique award from the Mead Paper Mills, in a monthly contest among paper dealers for fine examples of promotional printing. The company says, "The Paramount staff has beaten DeMille at his own game—showmanship." And Paramount's full-color film strip on the same picture is winning acclaim in the nation's schools as the choice of 11,000 school organizations.



Two members of the British Round Table were honored in the contest held jointly by MGM and Kine Weekly, in which over 3,100 showmen contended. At right above, J. W. Wilkinson, manager of the Elite, Middlesbrough, who came in first, and at left, D. A. C. Ewin, manager of the Lyric, Wellingborough, who was second, with our own Peter Burnap, London editor of the HERALD, center, congratulating the winners.

Selling Approach

THE RIVER—United Artists. In color by Technicolor. The most widely acclaimed picture of the year. The first to be photographed in color in India. Jean Renoir's direction, authentic locations, beautiful and breathtaking Technicolor, a marvelous cast, an excellent story. A magnificent adventure in entertainment and a rare treat for jaded appetites. 24-sheet and all posters are planned to sell the unique and different Technicolor production, direct from road-show engagements, now at popular prices. Herald has the advertising style. Newspaper ad mats are very much alike, but in a reasonable variety for size and shape. You'll find what you want with some study of the pressbook. This is a highly unusual picture and deserves a very striking approach, better than is apparent from a mere glance through. Lots of promotion and exploitation ideas in the pressbook which also require your careful study, to see if you can work them out. It all depends on you, and your situation. Better see the picture in advance, better still, have a preview of it for opinion makers in your town. The picture won't let you down, but there is a risk that you will not get maximum values unless you start well ahead of playdates to plan a special effort. Lots of school possibilities, and with long-hair groups, who will appreciate the authentic locations, fine color and good story. Film has had a long run at the little Paris theatre in New York, will follow through many circuit houses on a double bill with "The Green Glove."

DENVER & RIO GRANDE—Paramount. In color by Technicolor. The mightiest railroad story of all time. They fought for the gateway to the West. Battling dangers and treachery, their steel rails and steel courage won the nation's last frontier. Nothing could stop them! A different kind of western, with railroads and railroading instead of cowboys and Indians. 24-sheet and other posters portray the very sensational train wreck which is the highspot of the picture. You can build special lobby and marquee displays with this generous art work. A folder herald keys the campaign in a majority of situations. Newspaper ad mats in good variety for size and style, will give you all the choice necessary to pick what you want. A set of four teasers is calculated to bring the train into your station. Small space ads are okay and we especially like the line drawings that have been used instead of halftone.

LYDIA BAILEY—20 Century-Fox. In color by Technicolor. Lydia is storm, tempest and violence! Lydia is Haiti, voodoo and passion! Lydia is Kenneth Robert's great best-selling novel, marvelously come alive on the screen! Set to the wild beat-beat of a thousand drums! 24-sheet and other posters have a stock illustration which carries through all advertising forms. It will suffice for the romantic interest in the picture, but it doesn't sell the picture like the added newspaper and trade-paper styles which featured a pair of black hands across the head of a voodoo drum. These may show up in a pressbook supplement, or you may see what we mean in the more recent trade paper advertising on the picture. Film is very colorful, very exciting, very different, and while it lacks names, it will sell, with the right kind of selling approach. Haiti is a Negro republic which won its independence 150 years ago, and it has merit and strong appeal to Negroes as a prime example of historical drama on the screen. Your audiences will thoroughly enjoy the picture; your problem is to sell them in advance. Newspaper ad mats and roto herald all have the same advertising theme. Publicity mats probably portray the actual story and setting with more accuracy, and the cast will give satisfaction, wherever it is shown. Tie-ins with book stores will help, with the new 25c edition of the book available. Original novel sold into the millions as a "Book of the Month" selection. Accent travel, tropics, Technicolor trailer.

KANGAROO—20 Century-Fox. In color by Technicolor. Roaring out from down under! The first American picture filmed in far-away Australia. The adventure they came 9,200 miles to find, the savage romance of a man who came to rob and stayed to love. 24-sheet keys the campaign and offers excellent cut-out material for lobby or marquee. Other posters and special herald follow the same advertising style. Teaser ads develop the use of the title, as a one-word teaser and larger newspaper ad mats carry the same punch as the 24-sheet. All newspaper and publicity mats help to build the mystery and suspense of the subject matter and location. A pressbook supplement has additional mats that have been used in the first runs. The company provided a set of three display ads as special teasers in fairly large space that may now be had in mat form for subsequent run situations.

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You can always rely on Filmack to put 'real' Showmanship appeal in your Special Trailers.

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"What the Picture did for me"

Columbia

LAW OF THE BARBARY COAST: Gloria Henry, Stephen Dunne—A nice little feature that did nicely double billed with a western on Friday & Saturday. I have seen lots of features that were not as good as this one played two days. Played Friday, Saturday, May 30, 31.—Howard Lanier, Center Theatre, Huntsville, Alabama.

PENNIES FROM HEAVEN: Ring Crosby, Madge Evans—Reprint. No good for us! A 16MM print of this was shown at a free outdoor movie two years ago and it sure helped to kill our boxoffice receipts on this. The print quality was poor. . . . both picture and sound. We lost plenty on this. Played Saturday, May 31.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

TEXAS RANGERS: George Montgomery, Gale Storm—A very good Technicolor western with plenty of excitement, played on Sunday & Monday with a nice crowd on Sunday but it did not hold up on Monday which is not unusual for my situation. Just give me more Technicolor westerns and I will be satisfied. Played Sunday, Monday, May 18, 19.—Howard Lanier, Center Theatre, Huntsville, Alabama.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, Ricardo Montalban—Without question one of the top motion pictures produced during the past year. We did approximately 50% above average Sunday business on it. By all means play it. Played Sunday May 25.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

STRIP, THE: Mickey Rooney, Sally Forrest—Very disappointing. Sally Forrest did her part well. The musical parts in the picture were OK. Played Tuesday, Wednesday, May 27, 28.—James Hardy, Shoals Theatre, Shoals, Indiana.

TEXAS CARNIVAL: Esther Williams, Red Skelton—This is another case where the trailer completely rattled me. What a shame that so much singing disillusioned our customers and caused many of them to miss out on the bedlam of laughs that thundered from the viewers who came. P. S.: Metro, please hire a new trailer man, will you? and tell him we can hear singing on television 24 hours a day—gratis. Played Sunday, May 25.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

TOO YOUNG TO KISS: Van Johnson, June Allyson—Little too heavy for small towns. Well liked by all who saw it. Good for mid-week. Played Sunday, Monday, May 25, 26.—James Hardy, Shoals Theatre, Shoals, Indiana.

WESTWARD THE WOMEN: Robert Taylor, Deanne Darrow—Had several good comments on this picture and everyone was well pleased. If it had not been for high school graduation I am sure that I would have done much more business than I did on this picture. You can almost depend on a good picture from MGM when Robert Taylor is the star. Played Tuesday, Wednesday, May 30, 31.—Howard Lanier, Center Theatre, Huntsville, Alabama.

Monogram

ELEPHANT STAMPEDE: Bomba, Johnny Sheffield—This series is OK here. The only improvement I can see would be to make them in color. I would be willing to pay 20% more film rental for color. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

WILD STALLION: Ren Johnson, Edgar Buchanan—This is a good picture for the entire family and in color. Should go over well in any size town. New stars so use plenty of advertising. Female lead is very attractive. I played this with "Vanities on

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Parade" and did top business. Played Friday, Saturday, May 23, 24.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

Paramount

PLACE IN THE SUN, A: Montgomery Clift, Elizabeth Taylor—Very good picture. Well liked by all who saw it. We received a very bad print and the sound was very bad. Played Sunday, Monday, May 11, 12.—James Hardy, Shoals Theatre, Shoals, Indiana.

RHUBARB: Ray Milland, Jan Sterling—Will go in any situation. If this one won't go you might as well close your doors. Rhubarb is very smart for a cat. Good for small town. This is the best comedy we have played in years. Played Sunday, Monday, May 18, 19.—James Hardy, Shoals Theatre, Shoals, Indiana.

WHEN WORLDS COLLIDE: Richard Derr—I would say this picture is very good and well worth playing. Played Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Arkansas.

Republic

CALIFORNIA PASSAGE: Forrest Tucker, Adele Mara—Average western. Not enough action for small towns. Played Saturday, May 17.—James Hardy, Shoals Theatre, Shoals, Indiana.

REDWOOD FOREST TRAIL: Rex Allen, Jeff Donnell—You can't go wrong with a Rex Allen Western. He is becoming the western favorite fast around here since Roy Rogers is not making many pictures now and Gene Autry has played out. It seems that we need some western stars to make some pictures for us theatres that still play westerns on the weekend, as that is when we do the business. Played Friday, Saturday, May 30, 31.—Howard Lanier, Center Theatre, Huntsville, Alabama.

TWILIGHT IN THE SIERRAS: Roy Rogers—Not the best Roy Rogers' western made but good enough to please the action fans. Average business. Played Friday, Saturday, May 16, 17.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

RKO Radio

OUTLAW, THE: Jane Russell, Jack Buckel—Played this one four years ago. Bought it back exceptionally well. RKO gave me good rental terms. Will go well on a one night stand. Played Saturday, May 31.—James Hardy, Shoals Theatre, Shoals, Indiana.

SLAUGHTER TRAIL: Brian Donlevy, Virginia Grey—Here's a picture that deceives its title. Recommended for all small towns. Plenty of laughs and action. The songs were very entertaining. Played Saturday, May 10.—James Hardy, Shoals Theatre, Shoals, Indiana.

Twentieth Century-Fox

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward—Beautiful portrayal of the love life of King David of Israel, but this picture is too heavy and lofty for most small town entertainment. It will probably do well for the first day at the box office

but don't depend too much on the second. Nothing in comparison to "Samson & Delilah". Played Sunday, Monday, June 1, 2.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

GOLDEN GIRL: Mitzi Gaynor, Dale Robertson—Where does that Gaynor girl get her spark? Really a terrific show and one more than well liked by all patrons. It puts a spark in the theatre and a glow in the eye. Played Thursday, Friday, Saturday, May 8, 9, 10.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

JOURNEY INTO LIGHT: Sterling Hayden, Viveca Lindfors—This might appeal to some but on the whole the reception was not too good. It's an effort to put something over but the majority of my patrons didn't quite get the point. Thomas Mitchell turns in his usual fine performance but would suggest, if played on a double bill, that you get something light and colorful to go with it. Played Monday, Tuesday, Wednesday, May 26, 27, 28.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

MILIONAIRE FOR CHRISTY, A: Fred MacMurray, Eleanor Parker—Average picture. Fred MacMurray did his usual good performance. Good for midweek. Played Tuesday, Wednesday, May 20, 21.—James Hardy, Shoals Theatre, Shoals, Indiana.

United Artists

FABIOLA: Michele Morgan, Henry Vidal—Oh why, oh why? This really moved the fresh air fans out into the air and a few other that would usually stay through anything, but not "Fabulous Fabiola". Played Monday, Tuesday, Wednesday, May 19, 20, 21.—E. W. Barlow, Alma Theatre, Vancouver, B. C., Canada.

Universal International

ADVENTURES OF TOM THUMB: Walter Lantz Color—Story fair, color poor, audience reaction below average.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebraska.

CATTLE DRIVE: Joel McCrea, Dean Stockwell—A good Saturday night western. Well acted by Joel McCrea, Dean Stockwell and Chill Wills. The color was beautiful. Played Saturday, May 24.—James Hardy, Shoals Theatre, Shoals, Indiana.

GOLDEN HOARDE, THE: Ann Blyth, David Farrar—A costume picture with historical background of the large armies of "Genghis Khan" who invaded Persia to the gates of Samarkand, its capital. It has lots of sword fighting and the impressive background in Technicolor plus the beautiful girls should prove fairly attractive to your customers. Played Sunday, May 11.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

Warner Bros.

DISTANT DRUMS: Gary Cooper, Mari Aldon—With actual scenes in the Florida Everglades and the Seminole Indians who pursue Gary Cooper and his band of men and two women through this dangerous and rugged swamp, this is a dream come true to those showmen who crave action in a different tone, especially the kind that brings action to the box office. A small town natural in Technicolor. Played Friday, Saturday, May 23, 24.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

YOU, TOO, CAN BRING RECORD CROWDS TO YOUR THEATRE! WIN CASH PRIZES!



Actual news photo of record crowds attracted to Capitol Theatre in Trenton, N.J. with the kind of Gene Autry Day any showman can duplicate.

ENTER GENE AUTRY'S BIG PRIZE CONTEST NOW!

Open to any manager of a motion picture theatre or drive-in anywhere in the world . . . who stages a Gene Autry Day in connection with the playing of any Gene Autry Production released through Columbia Pictures. Send for complete information today. Fill out the coupon below and you will

receive step by step details on how you can run a Gene Autry Day in your town, fill your theatre to overflowing and win one of Gene's big cash awards. Contest opens June 14. All entries must be postmarked not later than December 31. In case of ties, duplicate prizes will be awarded.

BIG PRIZE LIST:

- 1st prize — \$1000 Savings Bond or a trip to Hollywood for winner and his wife as personal guests of Gene Autry.
- 2nd prize — \$500 U.S. Savings Bond.
- 3rd prize — \$250 U.S. Savings Bond.
- 4th prize — \$100 U.S. Savings Bond.
- 5th prize — \$50 U.S. Savings Bond.
- 6th, 7th & 8th prizes — \$25 U.S. Savings Bond.
- 10 Additional prizes — genuine leather wallets created by Aristocrat and personalized for winners.

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**FILL OUT COUPON NOW AND MAKE ARRANGEMENTS
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To: Gene Autry Productions
342 Madison Avenue
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Yes! I want to enter the Gene Autry Day Contest. Please send me complete information.

NAME

THEATRE

ADDRESS

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 114 attractions, 4,723 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	—	—	3	7	15
African Queen, The (UA)	31	17	6	5	—
Aladdin and His Lamp (Mono.)	—	—	3	2	2
Another Man's Poison (UA)	—	5	4	6	27
Anything Can Happen (Para.)	—	—	2	—	4
At Sword's Point (RKO)	—	8	13	10	8
Battle at Apache Pass (Univ.)	—	11	21	9	3
Belle of New York (MGM)	—	4	11	27	9
Bellies on Their Toes (20th-Fox)	2	14	11	2	2
Bend of the River (Univ.)	24	51	33	3	—
Big Trees, The (WB)	—	2	17	15	3
Boots Malone (Col.)	—	—	3	13	15
Brave Warrior (Col.)	—	—	2	4	—
Bright Victory (Univ.)	—	5	13	27	18
Bronco Buster (Univ.)	—	—	—	2	3
Bugles in the Afternoon (WB)	—	2	25	23	9
Callaway Went Thataway (MGM)	2	10	34	29	11
*Calling Bulldog Drummond (MGM)	—	—	—	11	8
Captive City (UA)	—	—	2	1	3
Carbine Williams (MGM)	5	11	4	5	—
Cimarron Kid, The (Univ.)	—	27	29	16	1
Deadline U. S. A. (20th-Fox)	—	1	8	4	4
Death of a Salesman (Col.)	—	—	10	5	15
Decision Before Dawn (20th-Fox)	—	1	31	42	6
Distant Drums (WB)	30	48	35	10	4
Double Dynamite (RKO)	—	—	7	40	13
Elopement (20th-Fox)	—	14	22	32	13
*Family Secret, The (Col.)	—	—	—	2	2
Finders Keepers (Univ.)	—	—	2	1	3
First Time, The (Col.)	—	2	7	7	2
Five Fingers (20th-Fox)	—	2	11	5	24
Fixed Bayonets (20th-Fox)	1	7	38	26	19
Flame of Araby (Univ.)	—	13	23	27	6
Flaming Feather (Para.)	—	1	14	9	3
Flesh and Fury (Univ.)	—	—	1	5	—
For Men Only (Lippert)	—	2	7	3	8
Fort Osage (Mono.)	—	7	11	2	—
Girl in Every Port, A (RKO)	—	2	15	15	7
Girl in White, The (MGM)	—	—	1	2	2
*Girl on the Bridge (20th-Fox)	—	—	3	6	2
Greatest Show on Earth, The (Para.)	11	—	—	—	1
Green Glove, The (UA)	—	—	4	—	1
Here Come the Nelsons (Univ.)	1	8	7	12	4
Hong Kong (Para.)	—	2	29	24	8
Hoodlum Empire (Rep.)	—	—	1	1	8
I'll Never Forget You (20th-Fox)	—	—	15	15	10
I'll See You in My Dreams (WB)	11	27	64	24	3
Indian Uprising (Col.)	—	—	6	11	1

	EX	AA	AV	BA	PR
Invitation, The (MGM)	—	3	20	23	8
I Want You (RKO)	—	5	32	24	10
It's a Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	4	10	14	8	7
Japanese War Bride (20th-Fox)	1	10	27	12	1
Just This Once (MGM)	—	—	10	17	3
Lady Says No, The (UA)	—	—	1	1	2
Las Vegas Story (RKO)	—	3	11	27	16
*Light Touch, The (MGM)	—	—	3	17	10
Lion and the Horse, The (WB)	—	1	6	5	7
Lone Star (MGM)	8	38	52	13	3
Love Is Better Than Ever (MGM)	—	—	6	13	11
Ma and Pa Kettle at the Fair (Univ.)	32	35	4	1	4
Macao (RKO)	—	2	5	4	2
Man in the Saddle (Col.)	4	22	36	10	5
Mara Maru (WB)	—	—	5	5	1
Marrying Kind, The (Col.)	—	6	8	5	1
Meet Danny Wilson (Univ.)	—	—	3	17	13
Model and the Marriage Broker (20th-Fox)	—	3	16	35	13
Mutiny (UA)	—	—	6	2	3
My Favorite Spy (Para.)	8	20	49	22	—
My Six Convicts (Col.)	—	4	3	2	1
My Son John (Para.)	—	—	1	5	10
Okinawa (Col.)	—	—	3	—	2
Oklahoma Annie (Rep.)	—	1	—	4	—
On Dangerous Ground (RKO)	—	—	5	13	3
Pandora and the Flying Dutchman (MGM)	—	11	26	11	4
Phone Call From a Stranger (20th-Fox)	—	7	20	34	28
Pride of St. Louis (20th-Fox)	6	12	35	3	1
*Purple Heart Diary (Col.)	—	—	1	5	3
Quo Vadis (MGM)	13	18	1	—	—
Rancho Notorious (RKO)	—	—	3	12	4
Red Ball Express (Univ.)	—	2	3	—	—
Red Mountain (Para.)	2	3	4	2	—
Red Skies of Montana (20th-Fox)	—	3	7	51	7
Retreat, Hell! (WB)	2	21	29	9	9
Return of the Texan (20th-Fox)	—	2	12	8	7
River, The (UA)	—	3	4	—	1
†Rodeo (Mono.)	—	—	1	1	2
Room For One More (WB)	10	38	32	25	2
Sailor Beware (Para.)	57	26	11	—	—
†San Francisco Story (WB)	—	—	3	3	—
Scandal Sheet (formerly The Dark Page) (Col.)	—	—	—	2	4
Sellout, The (MGM)	—	1	1	8	4
Silver City (Para.)	—	6	51	34	4
Singin' in the Rain (MGM)	14	18	17	3	1
†Skirts Ahoy (MGM)	—	4	—	1	—
Sniper, The (Col.)	—	—	1	3	—
Snow White and the Seven Dwarfs (RKO) (Reissue)	—	15	13	4	1
Something To Live For (Para.)	—	—	1	7	5
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	—	4	21	12	2
*Strange Door, The (Univ.)	—	—	4	6	2
Streetcar Named Desire, A (WB)	17	16	19	10	10
*Tembo (RKO)	5	7	14	4	4
Ten Tall Men (Col.)	1	45	37	16	2
This Woman Is Dangerous (WB)	—	1	9	17	18
Treasure of Lost Canyon (Univ.)	—	—	9	—	6
Viva Zapata! (20th-Fox)	1	6	11	23	53
Wait Till the Sun Shines Nellie (20th-Fox)	1	6	1	5	4
Weekend With Father (Univ.)	—	11	28	25	8
Westward the Women (MGM)	24	79	17	2	1
When in Rome (MGM)	—	—	—	1	5
Wild Blue Yonder (Rep.)	9	15	26	13	2
Wild North, The (MGM)	—	8	15	16	5
With a Song in My Heart (20th-Fox)	12	56	12	—	—

The Product Digest

Carrie

Paramount—The Dreiser Novel

Out of the great American classic novel "Sister Carrie" by the master, Theodore Dreiser, William Wyler, in a splendid display of his erudite handling of the medium, has woven a heart-searing story of a man caught in the web of his illicit love for a woman, and the latter the slave of that love returned.

It is tragedy, of course, and it poses that inevitable question of moral values which in itself should make of this motion picture a notable event on the theatre's program, with ledger results bespeaking its universal appeal. The question: Is any woman, under any circumstances, worth what this man gave up for love of her? That question keys the thematic base of the story, and in turn should key the selling approach of the exhibitor. Ruth and Augustus Goetz have done a sound and workmanlike job of the screenplay. Lester Koenig was associate producer.

It is first and foremost what has come to be known as a "woman's picture," but it has real values for all discriminating film-goers. The performances by the chief protagonists, Laurence Olivier as the man and Jennifer Jones as the woman, are of the highest caliber, of the sort of which Academy Award nominations are made. Olivier's is the easy, confident performance of a craftsman, Miss Jones', which so easily might have been maudlin, a gem of restrained projection of a woman in torment.

Brilliant support is afforded by Miriam Hopkins as the bitter, jealous and vindictive wife of Olivier, and by Eddie Albert, as the brash, happy-go-lucky salesman who first leads Miss Jones into paths astray, learns to love her, but steps out of the way. Other performances are less important, but no less effective.

Set in the nostalgic costume period at the turn of the century, the story, once before made effectively into a motion picture, has the girl leaving her country home for Chicago, encountering Albert en route, and faced with job and home loss, being persuaded to share his apartment. Then accidentally she meets Olivier, manager of a fashionable restaurant, and he goaded by his tyrannical wife, falls in love with Miss Jones.

Through mischance, he steals from the restaurant, persuades Miss Jones to leave with him for New York, on the pledge his wife will divorce him. A bonding company catches up with him, they are left penniless, and his record following, he can get no work. He slides downhill, while Carrie achieves success on the stage. Reduced to the status of a bum, after she leaves him, she feels, for his own good, he comes to her at last for a handout, he promises to make amends, but he staggers away into the night, with nothing—or suicide—a potential solution.

It is dramatic entertainment at its powerful best, and as such should mean much to exhibition and the public stature of the screen.

Seen in a New York projection room. Re-

viewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, August, 1952. Running time, 118 minutes. PCA No. 14930. Adult audience classification.

George Hurstwood.....Laurence Olivier
Carrie Meeber.....Jennifer Jones
Julie Hurstwood.....Miriam Hopkins
Charles Drouet.....Eddie Albert
Basil Ruysdael, Ray Teal, Harry Kelley, Sara Berner,
William Reynolds, Mary Murphy, Harry Hayden,
Charles Halton, Walter Baldwin, Dorothy Adams,
Jacqueline de Wit, Harlan Briggs, Melinda Plowman,
Donald Kerr, Lester Sharpe, Don Beddoe, John Alvin

Francis Goes to West Point

Universal—That Talking Mule Again

In view of the popular success enjoyed by the preceding films in the "Francis" series, "Francis Goes to West Point" stands a very good chance of carrying on the box office tradition. It's as nonsensically funny as it could be and the West Point setting gives it added interest that should pay off.

Even though it might be assumed that the talking mule formula by now has worn a bit thin, the picture does not altogether depend on that twist to make it attractive and entertaining. There's Francis, to be sure, and his wise-cracking comments are bound to get hearty laughs every time he opens his mouth.

But there is also hard-working Donald O'Connor as the lad who lands at West Point because Francis tipped him off on a plan to blow up a defense plant. O'Connor heads a capable cast which offers many new and fresh faces and in fact presents an excellent opportunity to introduce some up-and-coming personalities to the audience.

There is pretty Lori Nelson and pert Alice Kelley; William Reynolds and Palmer Lee play cadets; Les Tremayne of radio fame has the part of Colonel Daniels. O'Connor is given good dialogue and brings to the part his own brand of fumbling charm. Director Arthur Lubin has kept proceedings within bounds and action moves along briskly.

Leonard Goldstein produced and Oscar Brodney wrote story and screenplay. There are a number of shots taken at West Point and these add value to the picture along with the football scenes. Francis is given plenty of chance to astound the military at The Point with his sage comments which frequently land O'Connor in trouble.

After Francis gets O'Connor into West Point, he tutors him in various Point requirements. There are the usual complications until both the

commandant and the coach of the football team begin to rely on the talking mule. O'Connor resigns through a misunderstanding, but Francis saves the day and, incidentally, the big Army-Navy game.

Seen at the Universal screening room in New York. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, July, 1952. Running time, 81 minutes. PCA No. 15837. General audience classification. Peter Stirling.....Donald O'Connor
Barbara Atwood.....Lori Nelson
Alice Kelley, William Reynolds, Palmer Lee, Les Tremayne, James Best, Otto Hulet

Has Anybody Seen My Gal?

Universal—The Flapper Era

The roaring twenties—the era of bathtub gin, sheiks and shebas, raccoon coats and John Held cartoons—provide the background for this fairly diverting Universal comedy-with-songs. Decked out in color by Technicolor, the film also provides Charles Coburn with one of his best roles in years—that of "the richest man in the world" who descends incognito on a poor Vermont family to see if they are worthy of being his heirs. It's Coburn, rather than all the gaudy period detail, who carries the comedy. Attractive assistance is offered by Piper Laurie, Gigi Perreau, Rock Hudson and Lynn Bari as the poor Vermonters selected for his benevolence.

Joseph Hoffman's screenplay, based on a story by Eleanor H. Porter, is basically a morality tale, done in broad, unsuited strokes. Coburn, who was spurned years before by a small town girl and consequently went on to become wealthy, feels a debt of gratitude to her which he decides to pay back by making her grandchildren his heirs. On a visit to Vermont, he takes a great shine to them and experimentally puts them in possession of \$100,000. Immediately the apple cart is upset. The mother, Miss Bari, goes hog wild. She breaks off the engagement of daughter Miss Laurie to poor but honest Hudson, gets her husband to sell his drug store, hires tango instructors, takes up mahjong and generally sets the example of reckless extravagance which the whole family pursues.

Coburn, dismayed but nevertheless tolerant of human foibles, stays around to watch the spending spree. Eventually, the family comes to its senses, but not until all the money is gone. Back once again to straightened circumstances, he takes leave of them, all happier and wiser people for their fling.

Coburn has a field day as the hard-bitten old moneybags. He Charlestons with Miss Perreau, wears a rakish raccoon coat, jerks sodas and rides an unsteady bicycle, all to comic effect. He even dabbles in oils and is hailed as the foremost avant garde artist of 1928. The other people are pretty much comic strip characters, resembling outwardly the John Held sketches which decorate the opening credits. The songs,

(Continued on following page)

**SHOWMEN'S REVIEWS
ADVANCE SYNOPSIS
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COMPANY CHART
SHORT SUBJECTS CHART**

(Continued from preceding page)
only casually introduced, include "Five Foot Two, Eyes of Blue," "When the Red, Red Robin Comes Bob, Bob, Bobbin' Along" and "Gimme a Little Kiss, Will Ya, Huh?"
The film was produced by Ted Richmond and directed by Douglas Sirk.

Seen at a sneak preview at Loew's 83rd Street theatre in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, July, 1952. Running time, 89 minutes.
PCA No. 15629. General audience classification.
Samuel Fulton.....Charles Coburn
Millicent Blaisdell.....Piper Laurie
Roberta Blaisdell.....Gigi Perreau
Dan Stebbins.....Rock Hudson
Lynn Bari, Larry Gates, William Reynolds, Frank Ferguson, Skip Hounier, Natalie Schafer, Paul Harvey, Forrest Lewis

Lady in the Iron Mask

20th-Fox—Wanger-Frenke—
The Musketeers

The picture with the swashbuckling hero, brave and romantic, dressed in colorful costume as he fences and rides his way from adventure to adventure, has always had its place in the popularity sweepstakes with film audiences, and "Lady in the Iron Mask" should enjoy a similar popularity. The film was produced in Natural Color by Walter Wanger and Eugene Frenke, with Ralph Murphy directing. Use is made once again of Alexander Dumas' famous musketeers—D'Artagnan, Porthos, Aramis and Athos—to tell a story of the France of yesterday, and a villainous nobleman who plotted against the monarchy, this time symbolized by Patricia Medina.

D'Artagnan, the hero, is played by Louis Hayward and his cohorts are impersonated in robust fashion by Steve Brodie, Judd Holdren and Alan Hale, Jr., whose appearance, voice and laughter are amazingly like his late father's. The story line is somewhat involved, with Miss Medina playing the double role of twin sisters who are princesses. It seems that in order to preserve the monarchy, it was necessary to keep the birth of the twins a secret and one of the girls is spirited off to a dungeon where she is kept in an iron mask.

Everything is set for the sister who is free to marry Phillip of Spain—this being part of the plot hatched by Duke de Valduc—when D'Artagnan and his men spirit the girl out of the dungeon and bring her to Paris where the Duke's plot is foiled after a thrilling sword battle.

Everything works out just as has been expected all along, but this will not prevent audiences from enjoying the antics of D'Artagnan and his men, whose herculean feats seem to be accomplished with tongue in cheek. The screenplay by Jack Pollexin and Aubrey Wisberg is basically good if somewhat trite in spots. The camera work and musical score by Dimitri Tiomkin adds much to the over-all value of the film.

Hayward and Miss Medina handle their roles capably and good support is offered by the other players.

Reviewed at the 20th Century-Fox screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, June, 1952. Running time, 78 minutes.
PCA No. 15670. General audience classification.
D'Artagnan.....Louis Hayward
Princess Anne.....Patricia Medina
Porthos.....Alan Hale, Jr.
Aramis.....Judd Holdren
Athos.....Steve Brodie
John Sutton, Hal Gerard, Lester Matthews

California Conquest

Columbia—History and Action

The material in "California Conquest," whether fact or fiction, stands up as the solid, surefire type of thing that pleases action fans young and old. It contains some beautiful camera work in color by Technicolor, is an outdoor action drama with historical overtones, with the emphasis mainly on action, so the effect of the occasional cliché and trite sentence is not too serious. The film has a good cast, with

Cornel Wilde and Teresa Wright in the leads, most capable support coming from Alfonso Bedoya and Lisa Ferraday.

The film concerns itself with a group of well-to-do Spanish Californians of old—fed up with the lackadaisical Mexican rule, and fearful of ambitions by the French, British and Russians to step in and take over the territory—who are trying to influence the young American government to annex the territory. But the United States is unwilling to do this unless the people themselves show they are in favor of the move. Wilde is a dashing young leader of an ever-growing group of these Californians of Spanish heritage, who discovers a plot on the part of one of his "colleagues" to destroy the revolutionary movement and turn the territory over to the Russians who will make him governor when they move in.

Wilde disguises himself as a simple peon, and with Miss Wright, an American girl whose father has been slain by the plotters, joins the group of brigands headed by the cruel Bedoya. Slowly, they get to the bottom of the conspiracy and succeed in finding a cache of weapons which will be used when the Russians are to show their true hand.

Help arrives at the crucial moment, the plot and plotters are destroyed, and Wilde is given an opportunity to make the proper romantic overtures to Miss Wright. As produced by Sam Katzman and directed by Lew Landers, "California Conquest" comes off as a robust, action-filled outdoor drama, based on Robert E. Kent's screenplay.

Wilde's performance is believable and he is at all times properly heroic and charming. Miss Wright complements him nicely in her wholesome way, while excellent support comes from Bedoya and Miss Ferraday as the Russian princess behind the plot.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Good.—C. J. L.

Release date, July, 1952. Running time, 79 minutes.
PCA No. 15501. General audience classification.
Don Arturo Bordega.....Cornel Wilde
Julia Lawrence.....Teresa Wright
Jose Martinez.....Alfonso Bedoya
Helena de Gagarine.....Lisa Ferraday
Eugene Iglesias, John Dehner, Ivan Lebedeff, Tito Renaldo, Renzo Cesana, Baynes Barron, Rico Alaniz, William P. Wilkerson, Edward Colmans, Alex Mon Iova, Hank Patterson, George Eldredge

I Dream of Jeanie

Republic—Stephen Foster Minstrelsy

"I Dream of Jeanie" could very well stand up as one of the money makers of the year. It's got color, a pleasantly light story line, some good singing and above all, the famous Edwin P. Christy minstrel show highlights and the immortal songs of Stephen Foster.

The featured players are a couple of excellent singers recruited from the Broadway stage, Bill Shirley and Ray Middleton, the former playing the composer and the latter the minstrel man. In support are Muriel Lawrence, Eileen Christy, who plays Jeanie, and Lynn Bari. The picture is in Trucolor, permitting the camera to get the most out of the period costumes and stage displays in the various musical sequences.

Directed by Allan Dwan, "I Dream of Jeanie" gets its title from one of Foster's most famous songs. The story has to do with Foster, a dreamy composer, who has his head in the clouds and no mind for business. After he writes "Oh! Susanna", it is discovered that not only does he not get any credit for it, but a song publisher and Christy himself, who sang it and helped make it famous, are angry because he naively gave the song to many others.

Foster's brother, a successful river boat captain, soon straightens out these business matters, and then, with the help of Christy, launches his career in earnest. Foster's love for Miss Lawrence proves a hindrance to his career, however, since she is devoted to classical music and considers the Foster songs crude. Foster gives up his writing and runs away when Miss Lawrence decides to marry someone else, and he is discovered in a saloon in Natchez by Christy, his brother and Jeanie, who has been in love with him all along.

There is the usual reunion and sufficient rea-

son for repeating the song "I Dream of Jeanie (With the Light Brown Hair)." Alan LeMay has written a screenplay which gives ample opportunity for some excellent production of the old-fashioned minstrel shows, including a few sequences of good comedy. Middleton makes an excellent Christy, portraying the robust, colorful personality of legendary stage fame. He also is in excellent voice, singing the familiar songs of Foster. Shirley as the composer is also good, making the most of the insecure man that lacked confidence.

Eileen Christy, as Jeanie, makes a pleasing film debut here and Rex Allen is seen as Mr. Tambo, the perennial comic of the minstrel show.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Very Good.—C. J. L.

Release date, June, 1952. Running time, 90 minutes.
PCA No. 15797. General audience classification.
Edwin P. Christy.....Ray Middleton
Stephen Foster.....Bill Shirley
Inez McDowell.....Muriel Lawrence
Jeanie McDowell.....Eileen Christy
Mrs. McDowell.....Lynn Bari
Richard Simmons, Robert Neil, Andrew Tombes, Rex Allen, James Dolson, Percy Helton, Glenn Turnbull, Louise Beavers, James Kirkwood, Carl Dean Switzer, Freddie Moultrie

The Last Musketeer

Republic—Rex Allen Western

Last for power—electric power—provides the motivation of the villain in this Western starring Rex Allen, the singing Arizona cowboy, and his sidekick, Slim Pickens. Also on hand to insure good listening are pretty Mary Ellen Kay, who has a nice set of pipes of her own, and the Republic Rhythm Riders. James Anderson is Allen's adversary, a wealthy landowner who controls the only source of water of a large group of cattle raisers.

The story, which rambles along in pleasant fashion and features frequent song interludes, tells of Allen's efforts to break the strangle hold which Anderson has on the ranchers. For reasons which at first are obscure, Anderson has put such prohibitive rates on the local water supply that the ranchers are losing all their stock and going thirsty themselves. When young Michael Hall and his father discover another water source—and a very meager one at that—Anderson and his henchmen resort to murder to suppress the knowledge. This desperate action is interpreted by Allen to mean that there is more than mere financial gain behind Anderson's plot.

In a fast-moving climax it is revealed that Anderson hopes to dam up the valley and build a lucrative power plant in the area. The plans are thwarted by Rex and in a hand-to-hand battle, Anderson is ironically killed when a statue of his late father, the town's respected founder, falls accidentally and crushes him to death. At the same time, another water source is made available to the ranchers and peace comes again to the valley.

The story, written by Arthur E. Orloff, was directed by William Witney. Edward J. White was associate producer.

Seen at Republic screening room in New York. Reviewer's Rating: Good.—V. C.

Release date, March, 1952. Running time, 67 minutes.
PCA No. 15558. General audience classification.
Rex Allen.....Rex Allen
Slim Pickens.....Mary Ellen Kay
James Anderson, Boyd "Red" Morgan, Monte Montague, Michael Hall, Alan Bridge, Stan Jones, The Republic Rhythm Riders

Here Come the Marines

Monogram—Bowery Boys Join Up

The Bowery Boys join the Marine Corps this time, and spread havoc as usual, only more so. This is one of the fastest and the loudest of the Bowery Boys series, which is saying a lot, and the generation which likes these pictures best is reasonably likely to consider this one of the funniest as well. Leo Gorcey and Huntz Hall, both getting a bit too corpulent to cavort convincingly, lead the riot as usual, with the latter running the show until the finish. The basic

plot is that of the smart-aleck rookie who blunders into one promotion after another, an always dependable idea handled better than usual here.

The script by Tim Ryan, Charles R. Marion and Jack Crutcher opens with Hall receiving his draft notice and joining the Marines, a few jumps ahead of Gorcey and the rest of the gang. A colonel who used to know Hall's father promotes Hall into non-com command of his pals, and he makes life miserable for them most of the time, all in good clean fun. On a hike the troop finds a beat-up Marine who dies in the hospital later, without explaining what happened to him, but Gorcey finds a playing-card at the scene which leads him to a series of disclosures culminating in capture of the crooked gamblers who killed the Marine.

The production is by Jerry Thomas, with direction by William Beaudine, and it rates above par for the series.

Reviewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, June 29, 1952. Running time, 66 minutes. PCA No. 15787. General audience classification. Ship Leo Gorcey
Sach Huntz Hall
Hanley Stafford, Myrna Dell, Murray Alper, Arthur Space, Tim Ryan, Bernard Gorcey, Gil Stratton, Jr., David Condon, Bernie Bartlett, Paul Maxey, Ukke Sherin

Black Hills Ambush

Republic—"Rocky" Lane Western

While going about his customary duties of cracking a notorious outlaw band, Allan "Rocky" Lane also finds time to rehabilitate a youthful outlaw, played by Michael Hall, who, in turn, furnishes the information necessary to bring the outlaws to justice. In all other respects, the film is standard Western fare.

Lane, a U.S. marshal, befriends young Hall even though the sheriff would arrest him as being a member of the gang which "Rocky" is trying to catch. Good food and the trust and understanding of "Rocky's" friends, stage line owner Eddy Waller and his niece Leslye Banning, convince the young man of the error of his ways and he sets about to help Lane capture the crooks. The latter have raised Hall for his orphan beginnings and for this reason he is reluctant to become a stool pigeon until he finds

out they killed his brother. The crooks operate a neat deal whereby they hijack gold on incoming stages and ship it out as "tools and farm equipment" on out-going stages. It's the fact that only incoming stages are held up, that gives "Rocky" his first clue.

The film moves swiftly at all times with a good deal of suspense built up in later portions when "Rocky," posing as an outlaw, is unmasked by the crooks and sentenced to certain death. Pretty Miss Banning also comes in for her share of the tribulations when the outlaws kidnap her to cover their escape from the sheriff and his posse.

The screenplay was written by Ronald Davidson and M. Coates Webster. Harry Keller was associate producer-director.

Seen at Republic screening room in New York. Reviewer's Rating: Good.—V. C.

Release date, May, 1952. Running time, 54 minutes. PCA No. 15800. General audience classification. Allan "Rocky" Lane Allan "Rocky" Lane
Nugget Clark Eddy Waller
Sally Leslye Banning
Roy Barcroft, Michael Hall, John Vosper, Edward Cassidy, John Cason, Wesley Hudman, Michael Barton

ADVANCE SYNOPSIS

BAL TABARIN

(Republic)

ASSOCIATE PRODUCER: Herman Milakowsky. DIRECTOR: Philip Ford. PLAYERS: Muriel Lawrence, William Ching.

MUSICAL. Muriel Lawrence, a pretty Los Angeles social secretary, witnesses the murder of a notorious international jewel thief, all in the line of business. Afraid that the mobsters will want to put the finger on her, Muriel flees to Paris where she meets and falls in love with William Ching, a young song writer. Against her better judgment, she takes a job as a singer in the fabulous Bal Tabarin nightclub of Paris, where the U.S. gangsters finally locate her. All ends happily, however, when the French police lend a helping hand.

RED SNOW

(Columbia)

PRODUCER-DIRECTOR: Boris L. Pet-

roff. PLAYERS: Guy Madison, Ray Mala, Carole Mathews.

DRAMA. On the tip of Alaska, just a few short miles across the Bering Sea from Siberia, Guy Madison, a U.S. Air Force pilot, helps foil a Soviet plot to test a new secret weapon on loyal Alaskan eskimos. He is helped by Ray Mala, an eskimo in the service of the U.S. Highlighting the adventure are the evacuation of the eskimo villagers across an ice floe in the Bering Sea, a fight with a polar bear and a daring air-ice rescue when the floe begins to break up.

SHORT SUBJECTS

WATER BIRDS (RKO Radio)

True-Life Adventure-Disney

Once again Walt Disney makes a decided contribution to the stature of the screen with another of his True-Life Adventure subjects, again in color by Technicolor, and again with Nature as the background, the protagonist and the central factor. This time, with the cooperation of the National Audubon Society and the Denver Museum of Natural History, the subject, under the expected capable direction of Ben Sharpsteen, focuses its remarkably adept cameras on water birds of all kinds, from the tiny water Ouzel, which lives beside and feeds from running streams, to the majestic Great Blue Heron. Although this subject necessarily lacks in the awesome scenic effects characteristic of the earlier subjects of this sparkling series, "Water Birds" offers startling photography, beautiful color, the humor inherent in the trivial ways of nature-folk, and an engagingly appropriate musical score by Paul Smith. In these vignettes of the way of life of the water bird and his peculiar tuning to meet his survival problems, the exhibitor has an outstanding subject worthy of special selling.—C. S. A.

Running time

31 minutes

GLAMOUR IN TENNIS (Warner Bros.)

Sport Parade Technicolor (8506)

Several years ago, Nancy Chaffee was selected as a future tennis star. How she trained and worked to achieve success is all told in this sports short.

Running time

10 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1415-1416 issue of June 14, 1952.

Feature Product by Company starts on Page 1405, issue of June 14, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
AARON Slick from Punkin Crick (color) (5119)	Para.	Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	AYC	A-2	Good
About Face (color) (122)	WB	Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313	AYC	A-2	Good
Across the Wide Missouri (color) (208)*	MGM	Clark Gable-Ricardo Montalban	Oct. 23, '51	78m	Sept. 29	1041	AY	A-2	Good
Actors and Sin	UA	Edward G. Robinson-Marsha Hunt	July 18, '52	85m	May 31	1382			Good
African Fury (formerly Cry, the Beloved Country) (Brit.)	UA	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213		A-2	Excellent
African Queen (C)*	UA	Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169	AYC	A-2	Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	June 8, '52	70m	May 31	1383			Good
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet (Brit.)	Snader	Eileen Herlie-Basil Sydney	Dec. 20, '51	98m	Dec. 15	1154		B	Average
Anne of the Indies (color) (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov., '51	81m	Oct. 20	1065	AY	A-2	Very Good

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Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178	A-2	Fair	
African Fury (formerly Cry, the Beloved Country) (Brit.)	UA	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213	A-2	Excellent	
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253	A-1	Very Good	
Apache Country	Col.	Gene Autry	May, '52	62m	May 24	1374	A-1	Good	
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	A-2	Good	
Atomic City, The (formerly Los Alamos) (5120)	UA	Michael Moore-Nancy Gates	June, '52	85m	Apr. 12	1314	A-1	Good	
BAL Tabarin (5129)	Rep.	Muriel Lawrence-William Ching	June 1, '52	84m	June 14	(S) 1399			
Bannerline (206)	MGM	Sally Forrest-Lionel Barrymore	Oct. 12, '51	88m	Sept. 22	1033	AY	A-2	Good
Barefoot Mailmen, The (404)	Col.	Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-1	Good
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306	AYC	A-1	Good
Because You're Mine (color)	MGM	Mario Lanza-Doretta Morrow	Not Set						
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1	Good
Belles on Their Toes (color) (213)*	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1	Very Good
Band of the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Beware, My Lovely	RKO	Ida Lupino-Robert Ryan	Not Set						
Big Night, The	UA	John Barrymore, Jr.-Joan Lorrington	Dec. 7, '51	75m	Nov. 10	1101		B	Good
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229	AY	A-2	Good
Bitter Springs	Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1	Good
Black Hills Ambush (5172)	Rep.	Allan Rocky Lane	May 20, '52	54m	June 14	1399			Good
Black Swan, The (258)	20th-Fox	Tyrone Power-Maureen O'Hara	(reissue) July, '52	85m	Oct. 17, '42				Good
Blackmailed	Bell	Mai Zetterling-Dirk Bogarde	Oct. 15, '51	73m	Sept. 15	1015		B	Fair
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Dec., '52		Apr. 19	(S) 1322			
Blue Veil, The (263)*	RKO	Jane Wyman-Charles Laughton	Oct., '51	114m	Sept. 15	1015	AY	A-2	Excellent
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair
Boots Malone (419)	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good
Border Saddlemates (5143)	Rep.	Rex Allen	Apr. 15, '52	67m	May 10	1358			Good
Brave Warrior (color)	Col.	Jon Hall-Christine Larsen	June, '52	73m	May 17	1366		A-1	Good
Bride of the Gorilla	Realart	Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m				A-2	
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	June, '52	94m	May 31	1383		B	Good
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1	Excellent
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1	Good
Browning Version, The (Brit.) (281)	Univ.	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093		A-2	Excellent
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helene Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1	Good
Bushwackers, The	Realart	John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2	Good
CAGE of Gold (Brit.)	Ellis	Jean Simmons-David Farrar	Dec., '51	83m	Feb. 2	1222		B	Average
California Conquest (color)	Col.	Cornel Wilde-Teresa Wright	July, '52	79m	June 14	1398		A-1	Good
Callaway Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2	Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066	AY	A-2	Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland	(reissue) Dec. 15, '51	98m	Jan. 11, '36				Very Good
Captain Boycott (Brit.)	Astor	Stewart Granger-K. Ryan	(reissue) Oct. 1, '51	93m	Nov. 29, '47				
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 19	(S) 1323			
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297	AY	A-2	Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1	Average
Carbine Williams (231)	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321		A-2	Very Good
Caribbean (C)	Para.	Arlene Dahl-John Payne	Sept., '52						
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	1397		B	Excellent
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349		A-1	Very Good
Cat Creeps, The	Realart	Paul Kelly-Noah Beery, Jr.	(reissue) Dec., '51	57m	Apr. 13, '46				Average
Cat People, The (267)	RKO	Simone Simon-Kent Smith	(reissue) Feb., '52	73m	Nov. 14, '42				Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2	Good
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1	Excellent
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good
Clash By Night (229)	RKO	Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366		A-2	Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2	Good
Cloudburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set		Oct. 6	1049	AY	A-2	Good
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1	Good
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033	A	B	Very Good
Confidence Girl	UA	Tom Conway	June 20, '52	81m	June 7	1390			Good
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2	
Criminal Lawyer (412)	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990	A	A-2	Good
Cripple Creek (color)	Col.	George Montgomery-Karin Booth	July, '52	78m	Mar. 29	(S) 1298			
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330			Good
Darling, How Could You (5108)	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	AY	A-2	Good
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	July 20, '52	59m	May 17	(S) 1367			
Deadline, U.S.A. (215)	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282	AY	B	Very Good
Death of a Salesman (423)	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298		A-1	Fair
Desert Fox, The (130)*	20th-Fox	James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2	Very Good
Desert of Lost Men, The (5063)	Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1	Good
Desert Passage (230)	RKO	Tim Holt-Joan Dixon	May, '52	60m	May 24	1374		A-2	Average
Desert Pursuit (5209)	Mono.	Wayne Morris	May 11, '52	71m				A-1	
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2	Excellent
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Aug., '52		May 17	(S) 1367			
The Diplomatic Courier (222)	20th-Fox	Tyrone Power-Patricia Neal	July, '52	97m	May 3	(S) 1350			
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe	(reissue) Feb. 1, '52	85m	Apr. 26, '47				Good
Distant Drums (color) (111)*	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2	Very Good
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY	A-2	Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52		Jan. 12	(S) 1186		B	

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Duel at Silver Creek, The (C)	Univ.	Audie Murphy-Faith Domergue	Aug., '52					
EDWARD and Caroline (French)	Comml.	Daniel Gelin-Anne Vernon	Apr., '52	90m	May 3	1350		Good
Elephant Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074	AY	Good
Elopement (141)	20th-Fox	Clifton Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110	AY	Very Good
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July, '52	90m	Apr. 5	1305	AY	Excellent
FABULOUS Senorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1, '52	80m	Mar. 29	1298	AY	A-2 Good
Faithful City, The (Israel) (273)	RKO	Jamie Smith-John Slater	May, '52	86m	Apr. 5	1306	AY	A-1 Very Good
Family Secret, The (414)	Col.	John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B Good
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov., '51	74m	Nov. 17	1110	AY	A-2 Good
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25, '52	78m	May 10	1357	AY	A-2 Good
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan., '52	74m	Dec. 22	1164	A	A-2 Fair
First Time, The (424)	Col.	Robert Cummings-Barbara Hale	Feb., '52	89m	Jan. 26	1214	AY	A-2 Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Oct., '51	93m	Apr. 14	802	A	A-2 Good
5 Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar., '52	108m	Feb. 16	1237	AY	A-1 Very Good
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec., '51	92m	Nov. 24	1117	AY	A-1 Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118	AYC	A-2 Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb., '52	78m	Dec. 22	1161	AY	A-1 Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Tony Curtis-Mona Freeman	Mar., '52	83m	Mar. 8	1261	AY	A-2 Good
Flight to Mars (5103) (color)	Mono.	Marquerite Chapman-C. Mitchell	Nov. 11, '51	72m	Nov. 10	1102		Good
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11, '52	93m	Jan. 26	1214	A	A-2 Very Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Nov. 9, '51	81m	Nov. 10	1102		Good
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10, '52	72m	Jan. 26	1215		A-1 Very Good
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Apr. 1, '52	95m				
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S) 1291		
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July, '52	81m	June 14	1397		Very Good
GALLOPING Major, The (Brit.)	Souvaive	Basil Radford-Janette Scott	Dec. 19, '51	82m	Oct. 13	1058		Good
Girl in Every Port, A (218)	RKO	Lucio Caron-Marie Marie	Jan., '52	86m	Feb. 16	1237	AY	Good
Girl in White, The (232)	MGM	June Allyson-Arthur Kennedy	May, '52	93m	Mar. 22	1289	AY	A-1 Very Good
Girl on the Bridge								
(formerly The Bridge) (139)	20th-Fox	Hugo Hass-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B Fair
Glory Alley	MGM	Leslie Caron-Ralph Meeker	June, '52	79m	May 24	1373		B Good
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1, '52	88m	May 3	1350		A-2 Very Good
Gold Fever (5220)	Mono.	John Calvert-Ralph Morgan	June 15, '52					
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2 Excellent
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set		Apr. 19	(S) 1323		
Golden Horde, The (color) (134)	Univ.	Dave Farrar-Ann Blyth	Oct., '51	77m	Sept. 15	1014	AY	A-2 Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7, '51	75m				
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221	AY	A-2 Fair
Guest of the House	Astor	Aene Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44			Excellent
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 21, '52	52m				A-1
HALF-Breed (color) (228)	RKO	Robert Young-Janis Carter	May, '52	81m	Apr. 19	1321		B Good
Harem Girl, The (422)	Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-1 Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074		A-1 Good
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July, '52	89m	June 14	1397		Good
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb., '52	54m	Feb. 16	1238	AYC	A-1 Good
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	June 6, '52					
Here Come the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 29, '52	89m	June 14	1398		Good
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1 Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51	81m				A-1
High Noon	UA	Gary Cooper-Grace Kelly	July 30, '52	85m	May 3	1349		A-2 Very Good
High Treason (Brit.)	Pacemaker	Liam Redmond-Mary Morris	May, '52	90m	May 31	1382		A-1 Excellent
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Oct. 21, '51	83m	Aug. 25	990	AY	A-2 Very Good
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52	64m				A-1
Holiday for Sinners	MGM	Keenan Wynn-Janice Rule	July, '52		June 7	(S) 1390		
Honeychile (color) (5121)	Rep.	Judy Canova-Eddie Foy, Jr.	Oct. 20, '51	90m	Nov. 17	1110	AY	A-1 Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1 Fair
Hoodlum Empire (5105)	Rep.	Brian Donlevy-Claire Trevor	Apr. 15, '52	98m	Feb. 23	1246	AY	A-1 Good
Hot Lead (209)	RKO	Joan Dixon-Tim Holt	Oct., '51	60m	Oct. 27	1075	AY	A-2 Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014	AY	B Fair
Hour of Thirteen, The	MGM	Peter Lawford-Dawn Addams	Not Set	79m				
House of Horrors	Realart	Robert Lowery-Virginia Grey (reissue)	Jan., '52	65m	Mar. 9, '46			Average
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara (reissue)	Feb., '52	117m				
I DON'T Care Girl, The (C)	20th-Fox	Mitzi Gaynor-David Wayne	Not Set		May 10	(S) 1358		
I Dream of Jeannie (color)	Rep.	Ray Middleton-Muriel Lawrence	June 1, '52	90m	June 14	1398		Good
I Walked with a Zombie (272)	RKO	Frances Dee-Tom Conway (reissue)	Apr., '52	69m				
I Want You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2 Good
Igloo	Realart	Native Cast (reissue)	Jan., '52	60m				
I'll Never Forget You (formerly Man of Two Worlds (color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1 Very Good
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2 Excellent
In a Padded Cell	Realart	Olsen and Johnson (reissue)	Feb., '52	69m				
Indian Uprising (color) (417)	Col.	George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1 Good
Invitation, The (130)	Univ.	Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214	AY	A-2 Very Good
Island of Desire (formerly Saturday Island) (C)	UA	Linda Darnell-Tab Hunter	June 20, '52	103m	Mar. 22	(S) 1291		B
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1 Very Good
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	Aug., '52	107m	May 24	(S) 1374		
Ivory Hunter (color) (Brit.)	Univ.	Anthony Steel-Dinah Sheridan	June, '52	97m	May 24	1373		A-1 Very Good
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12, '52	78m	Apr. 5	1306	AYC	A-1 Good
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2 Very Good

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Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298			Average
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51	119m					
Journey Into Light (132)	20th-Fox	Sterling Hayden-Viveca Lindfors	Oct. '51	87m	Sept. 1	998	AYC	A-1	Good
Jumping Jacks (5121)	Para.	Dean Martin-Jerry Lewis	July, '52	96m	June 7	1389			Excellent
Junction City (486)	Col.	Charles Starrett-Smiley Burnette	July, '52	54m					
Jungle Jim in the Forbidden Land (429)	Col.	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-1	Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov., '51	67m	Nov. 17	1110	AY	A-1	Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Shaila Ryan	Oct., '51	66m	Oct. 6	1050	AY	A-1	Good
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, '52	79m	May 31	1382		A-2	Very Good
Just for You (color)	Para.	Bing Crosby-Jane Wyman	Sept., '52		Mar. 1	(S) 1254			
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19	1193	AY	A-2	Good
KANGAROO (color) (217)	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52	84m	May 24	1373		A-2	Good
Kansas Territory (formerly Vengeance Trail) (5225)	Mono	Bill Elliott-Peggy Stewart	May 20, '52	73m	May 24	1374			Good
Kid from Amarillo, The (488)	Col.	Charles Starrett-Smiley Burnette	Oct., '51	56m	Oct. 27	1075	AY	A-1	Fair
Kid Monk Baroni	Realart	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		B	Average
Konga, The Wild Stallion (418)	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52	65m					
LADY from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22	1033	AY	A-1	Good
Lady in the Iron Mask (218)	20th-Fox	Louis Hayward-Patricia Medina	June, '52	78m	June 14	1398			Good
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43				Good
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov., '51	80m	Oct. 20	1065	AY	A-2	Very Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	87m	Feb. 23	1246		A-2	Average
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	80m	Dec. 1	1125		B	Fair
Laramie Mountains (485)	Col.	Charles Starrett-Smiley Burnette	Apr., '52	54m	Apr. 12	1314	AYC	A-1	Fair
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	B	Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52	67m	June 14	1398	AY	A-1	Good
Laughter in Paradise (Brit.)	Stratford	Alistair Sim-Fay Compton	Nov. 11, '51	98m	Dec. 1	1125			Very Good
Laura (252)	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44				Good
Lavender Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct., '51	82m	Oct. 20	1067	AY	A-2	Very Good
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51	58m				A-1	
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	54m	Mar. 29	1298	AY	A-2	Good
Leave Her to Heaven (color) (255)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45				Good
Leopard Man, The (270)	RKO	Dennis O'Keefe-Margo	(reissue) May, '52	66m					
Les Miserables (Ital.)	Lux	Gino Cervi-Valentina Cortese	Mar. 24, '52	122m	Mar. 22	1291		A-2	Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	77m	Oct. 27	1073	A	B	Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	93m	Nov. 3	1094	A	B	Good
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290	AYC	B	Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350		B	Average
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161	AY	A-1	Very Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	70m	Oct. 20	1066		A-1	Very Good
Lost in Alaska	Univ.	Abbott & Costello-Mitzi Green	Aug., '52						
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230	AY	A-2	Good
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct., '51	84m	Oct. 20	1066		A-2	Good
Lovely to Look At (color)	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381		A-2	Excellent
Lure of the Wilderness (formerly Land of the Trembling Earth) (color)	20th-Fox	Jean Peters-Jeffrey Hunter	July, '52		Apr. 19	(S) 1322			
Lydia Bailey (color) (219)	20th-Fox	Dale Robertson-Anne Francis	June, '52	89m	May 31	1381		A-2	Very Good
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22	1290	AYC	A-1	Very Good
Macao (224)*	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B	Good
Magic Carpet, The (410) (color)	Col.	Lucille Ball-John Agar	Oct., '51	84m	Sept. 29	1042	AY	A-1	Good
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52	78m				A-2	
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	51m				A-1	
Man in the Saddle (color) (420)	Col.	Randolph Scott-Joan Leslie	Dec., '51	87m	Nov. 17	1109	A	A-2	Good
Man in the White Suit (282) (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5	1306	AY	A-1	Very Good
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52	82m					
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	81m	Oct. 6	1050	AY	B	Fair
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	98m	Apr. 5	1305	A	A-2	Very Good
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m	Mar. 15	1281	AY	A-2	Excellent
Maytime in Mayfair (Brit.) (C)	Realart	Anna Neagle-Michael Wilding	Apr., '52	94m	Apr. 26	1329		A-2	Fair
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19	1193	AY	A-2	Good
Merry Widow, The (color)	MGM	Lana Turner-Fernando Lamas	Not Set						
Minnesota (color)	Rep.	Rod Cameron-Ruth Hussey	July 15, '52		Apr. 19	(S) 1322			
Mr. Congressman	MGM	Van Johnson-Patricia Neal	July, '52		May 17	(S) 1367			
Mr. Peck-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21, '51	74m	Sept. 22	1033	AY	A-2	Very Good
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Crain-Thelma Ritter	Jan., '52	103m	Nov. 24	1117	AY	B	Excellent
Montana Territory (color)	Col.	Lon McAllister-Wanda Hendrix	June, '52	64m	June 7	1389		A-1	Good
Mummy, The	Realart	Boris Karloff-David Manners (reissue)	Dec., '51	74m	Dec. 3, '32	27			
Mummy's Curse, The	Realart	L. Chaney, Jr.-Virginia Christine (reissue)	Dec., '51	60m					
Murder in the Cathedral (Brit.)	Classic	Fr. John Groser-Alexander Gauge	Mar. 25, '52	140m	Apr. 5	1307		A-1	Good
Mutiny (color)	UA	Patric Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1	1254	AY	A-1	Fair
My Favorite Spy (5110)*	Para.	Bob Hope-Hedy Lamarr	Dec., '51	93m	Oct. 6	1049	AY	A-2	Excellent
My Six Convicts (430)*	Col.	John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15	1281	AY	A-2	Excellent
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52	122m	Mar. 22	1289	AY	A-1	Excellent
NARROW Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314	AY	A-2	Good
Navajo	Lippert	Navajo Indian Cast	Feb. 12, '52	70m	Feb. 9	1230	AY	A-1	Very Good
Never Take No for an Answer (Brit.)	Souvaime	Denis O'Dea-Vittorio Manunta	Apr. 9, '52	82m	Mar. 15	1282		A-1	Good
Night Riders (5251)	Mono.	Whip Wilson	Feb. 3, '52					A-1	
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	61m	Mar. 22	1291	AY	A-1	Good
No Resting Place (Irish)	Classic	Michael Gough-Eithne Dunne	Not Set	80m	Apr. 26	1329			Good
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	82m	May 10	1357	A	B	Good
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51	61m				A-1	
OKINAWA (432)	Col.	Pat O'Brien-Richard Denning	Mar., '52	67m	Mar. 1	1254	AY	A-1	Fair
Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell	Mar. 24, '52	90m	Apr. 12	1314	AYC	A-1	Good
Old Oklahoma Plains	Rep.	Rex Allen	July 25, '52						
Old West, The (473)	Col.	Gene Autry	Jan., '52	61m	Jan. 12	1186	AYC	A-1	Average

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On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino	Jan., '52	82m	Dec. 1	1125	A	A-2	Very Good
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m	Mar. 8	1262		B	Fair
Outcast of the Islands (Brit.)	UA	Trevor Howard-Ralph Richardson	July 11, '52	93m	May 17	1366	A	B	Good
Outcasts of Poker Flat (216)	20th-Fox	Dale Robertson-Anne Baxter	May, '52	81m	May 10	1357		A-2	Very Good
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	May 2, '52	75m	Apr. 19	1321		B	Average
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	AY	A-1	Good
PACE That Thrills, The (213)	RKO	Bill Williams-Carla Balenda	Mar., '52	63m	Mar. 15	1282	AY	A-2	Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	68m	Jan. 19	1194	AY	A-1	Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B	Good
Pat and Mike	MGM	Spencer Tracy-Katharine Hepburn	June, '52	95m	May 17	1365		A-2	Excellent
Paula	Col.	Loretta Young-Kent Smith	June, '52	80m	May 17	1366		A-2	Good
Pecos River (484)	Col.	Charles Starrett-Smiley Burnette	Dec., '51	55m	Dec. 1	1126		A-1	Fair
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	92m	May 3	1350		B	Good
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12	1185	AY	B	Very Good
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	69m				A-2	Good
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Nov., '51	85m	Aug. 11	974	A	A-2	Good
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	93m	Mar. 1	1253	AYC	A-1	Very Good
Purple Heart Diary (421)	Col.	Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	AY	A-1	Good
QUIET Man, The (color)	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17	1365			Superior
Quo Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizabeth Scott	Nov., '51	88m	Oct. 20	1065	AY	A-2	Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov., '51	93m	Oct. 13	1057	AY	A-2	Very Good
Rains Came, The (256)	20th-Fox	Myrna Loy-Tyrone Power (reissue)	June, '52	95m	Sept. 8, '39				
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9	1229	A	B	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar., '52	86m	Jan. 12	1185	A	B	Excellent
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	83m	May 3	1349	AY	A-1	Very Good
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizabeth Scott	May, '52	84m	Nov. 17	1109	A	A-2	Good
Red Planet Mars	UA	Peter Graves-Andrea King	May 15, '52	87m	May 17	1367		A-2	Fair
Red River	UA	John Wayne-M. Clift (reissue)	June 6, '52	125m	July 17, '48				Excellent
Red Shoes, The (color) (Brit.)	UA	Moir Shearer-Anton Walbrook	June 13, '52	133m	Oct. 23, '48	4357	AY	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213	AY	A-1	Very Good
Red Snow	Col.	Guy Madison-Ray Mala	July, '52	75m	June 14	(S) 1399			
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230	AY	A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16	1237	AY	A-1	Fair
River, The (color)	UA	Radha-Edmond Knight	Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2	Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar., '52	60m	Feb. 9	1230	AYC	A-1	Good
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar., '52	71m	Mar. 8	1282	AYC	A-1	Good
Room for One More (113)*	WB	Cary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1165	AYC	B	Excellent
Rose of Cimarron (color) (212)	20th-Fox	Jack Buetel-Mala Powers	Apr., '52	72m	Mar. 8	1262	AY	A-2	Good
Rough Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June, '52	54m				A-1	
Royal Journey (color) (Can.)	UA	Documentary	Mar. 15, '52	47m	Mar. 8	1261		A-1	Very Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1	1125	AYC	A-1	Very Good
Sally and Saint Anne (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52	90m	May 17	(S) 1367			
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12	1314	AY	B	Good
Savage, The (color)	Para.	Charlton Heston-Susan Morrow	Nov., '52		Apr. 19	(S) 1322			
Scandal Sheet (415)	Col.	Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12	1186	AY	A-2	Good
Scaramouche (C)	MGM	Stewart Granger-Janet Leigh	June, '52	115m	May 17	1365		A-2	Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52	81m	May 31	1382		B	Good
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6, '51	84m	Sept. 29	1042			
Sea Tiger (5218)	Mono.	John Archer-Marguerite Chapman	July 27, '52						
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '52	83m	June 30	913	AY	A-2	Good
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153	A	B	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	AY	A-2	Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19	(S) 1323	AY	A-2	Good
She-Wolf of London	Realart	June Lockhart-D. Porter (reissue)	Dec., '51	61m			A	A-2	Good
She's Working Her Way Through College (C) (128)	WB	Virginia Mayo-Ronald Reagan	July 12, '52	101m	June 7	1389			Very Good
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec., '51	90m	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Dabbie Reynolds	Apr., '52	103m	Mar. 15	1281	AYC	B	Excellent
Skirts Ahoy! (C) (233)	MGM	Esther Williams-Barry Sullivan	May, '52	109m	Apr. 12	1313	AYC	A-1	Excellent
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246		B	Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan., '52	55m	Feb. 2	1222	AYC	A-1	Good
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May, '52	87m	Mar. 22	1290	A	A-2	Good
Snow White and the Seven Dwarfs (292)	RKO	Disney Feature (reissue)	Feb., '52	83m	Dec. 25, '37		AYC		
Somebody Loves Me (color)	Para.	Betty Hutton-Ralph Meeker	Oct., '52		May 3	(S) 1350			
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar., '52	89m	Feb. 2	1221	A	A-2	Good
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrence	Nov., '51	77m	Oct. 27	1074	AY	A-2	Good
Son of Paleface (color) (5124)	Para.	Bob Hope-Jane Russell	Aug., '52		Apr. 19	(S) 1322			
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, '52	83m	Apr. 12	1313	AYC	A-1	Good
Spider and the Fly, The (Brit.)	Bell	Eric Portman-Nadia Gray	May 1, '52	73m	Mar. 29	1298			Fair
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30, '51	56m				A-1	
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30, '51	52m				A-1	
Starlift (109)	WB	All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	AY	A-1	Good
Steel Fist, The (5217)	Mono.	Roddy McDowall-Kristine Miller	Jan. 6, '52	73m					
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar., '52	85m	Mar. 8	1261	AY	A-2	Good
Stolen Face (5109)	Lippert	Paul Henreid-Lizabeth Scott	May 16, '52	71m	June 7	1389		B	Good
Stooge, The	Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 29	(S) 1298			
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Feb. 2	(S) 1223		A-2	
Storm Over Tibet (416)	Col.	Diana Douglas-Rex Reason	July, '52	87m	Dec. 29	1169	AY	B	Good
Story of Robin Hood (C)	Disney-RKO	Richard Todd-Jean Rice	Not Set	84m	Dec. 22	1289		A-1	Very Good
Strait Jacket	Realart	Ritz Brothers (reissue)	Feb., '52	61m					
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec., '51	81m	Nov. 3	1094	A	A-2	Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m	Nov. 2, '46				
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	85m	Apr. 12	1315		B	Average
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118		A-2	Fair

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Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 16	885	A	B	Excellent
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52	73m				A-1	
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov., '51	87m	Sept. 1	998	AY	A-2	Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23, '51	58m				A-1	
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238	AY	A-2	Good
Tales of Hoffmann (color)	UA	Moir Shearer-Robert Helpmann	June 13, '52	138m	Apr. 7, '51	793	AY	A-2	Excellent
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21, '51	59m					
Talk About a Stranger (228)	MGM	George Murphy-Nancy Davis	Apr., '52	65m	Mar. 1	1254	AY	A-2	Good
Tanks Are Coming, The (108)	WB	Steve Cochran-Mari Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	A-1	Good
Target (227)	RKO	Tim Holt-Linda Douglas	Apr., '52	60m	Apr. 5	1306	AYC	A-1	Good
Tarzan's Savage Fury (225)	RKO	Lex Barker-Dorothy Hart	Apr., '52	80m	Mar. 22	1290	AYC	A-1	Good
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15, '52						
Tembo (C) (265)	RKO	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	A-2	Good
Ten Tall Men (color)* (413)	Col.	Burt Lancaster-Jody Lawrence	Dec., '51	97m	Oct. 27	1073	AY	B	Good
Texas Carnival (color) (205)*	MGM	Esther Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	A-2	Very Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52					A-1	
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2, '51	54m					
Thief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr., '52		Mar. 8	(S) 1263	AYC	B	
This Above All (253)	20th-Fox	Tyrone Power-Joan Fontaine	(reissue) May, '52	110m	May 16, '42				
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214	A	B	Good
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	May 31	1383		A-2	Fair
Thundering Caravans	Rep.	Allan Rocky Lane	July 20, '52						
Toast to Love (Mex.)	Astor	Irina Baronova-David Silver	Nov. 15, '51	82m					
To the Shores of Tripoli (color) (257)	20th-Fox	John Payne-Maureen O'Hara	(reissue) July, '52	86m	Mar. 14, '42				
Tom Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	A-1	Good
Tomorrow Is Too Late (Ital.)	Burstyn	Pier Angeli-Vittorio De Sica	Apr. 12, '52	103m	Apr. 19	1322	AY	A-2	Excellent
Too Young to Kiss (211)	MGM	Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	A-1	Good
Trail Guide (219)	RKO	Tim Holt-Linda Douglas	Not Set	60m	Feb. 2	1222		A-1	Good
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julia Adams	Mar., '52	81m	Feb. 16	1237	AYC	A-1	Good
Tulsa (color)	UA	Susan Hayward-R. Preston	(reissue) June 6, '52	90m	Mar. 19, '49				Excellent
Turning Point, The	Para.	William Holden-Alexis Smith	Nov., '52		Apr. 26	(S) 1330			
Two Tickets to Broadway (color) * (264)	RKO	Tony Martin-Janet Leigh	Nov., '51	106m	Oct. 20	1066	AY	A-2	Excellent
UNKNOWN Man, The (form. Behind the Law) (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1065	AY	B	Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094		A-1	Good
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1	Good
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290	AYC	A-2	Excellent
Valley of Fire (353)	Col.	Gene Autry	Nov., '51	63m	Nov. 10	1102	AY	A-1	Good
Viva Zapata (206)*	20th-Fox	Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229	AY	A-2	Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1	1254		A-2	Very Good
Wagon West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	July 6, '52	70m					
Wait 'Til the Sun Shines, Nellie (color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52	108m	May 31	1381		A-2	Excellent
Walk East on Beacon (426)	Col.	George Murphy-Virginia Gilmore	July, '52	98m	Apr. 26	1329	AY	A-1	Very Good
Wall of Death (Brit.)	Realart	Susan Shaw-Maxwell Reed	Apr., '52	80m	Apr. 19	1321		A-2	Fair
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec., '51	83m	Dec. 1	1126	AY	A-1	Very Good
We're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, '52						
Westward the Women (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	A-2	Good
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1	1253	AY	A-1	Very Good
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov., '51	82m	Sept. 1	998	AY	A-2	Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balanda	Oct., '51	82m	Oct. 27	1075	AY	A-1	Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S) 1170			
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar., '52	77m	Mar. 15	1282	AY	A-2	Good
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1	Good
Wild Heart, The (274)	RKO	Jennifer Jones-David Farrar	July, '52	82m	May 31	1382		B	Good
Wild Horse Ambush (5069)	Rep.	Michael Chapin-Eilene Janssen	Apr. 15, '52	54m	May 10	1357	AYC	A-1	Good
Wild Jungle Captive	Realart	Otto Kruger-Amelita Ward	(reissue) Feb., '52	63m					
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193	AYC	A-2	Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	May 12, '52	70m	May 24	1374		A-1	Good
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, '52	72m				A-2	
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28, '52	98m	May 24	1373			Excellent
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245	AYC	B	Excellent
Without Warning	UA	Adam Williams-Meg Randall	May 8, '52	75m	Apr. 5	1307		A-2	Very Good
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	B	Good
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2	Fair
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec., '51	83m	Jan. 5	1178		A-1	Average
World in His Arms, The (C)	Univ.	Gregory Peck-Ann Blyth	Aug., '52		May 10	(S) 1358			
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-1	Average
Yellowfin (formerly Bluefin) (5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S) 982		A-2	
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17, '52	82m					
Young and the Damned, The (Mex.)	Mayer-Kingsley	Estela Inda-Alfonso Mejia	Mar. 24, '52	80m	Apr. 19	1322		C	Very Good
Young Man With Ideas (230)	MGM	Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254	AY	A-2	Fair
Young Scarface (Br.)	M.K.D.	R. Attenborough-H. Baddeley	Nov. 7, '51	80m	Nov. 10	1103		A-2	Good
Young Wives Tale (Brit.)	Stratford	Audrey Hepburn-Nigel Patrick	June 9, '52	80m					

FEATURES LISTED BY COMPANIES — PAGE 1405, ISSUE OF JUNE 14, 1952
SHORT SUBJECTS CHART APPEARS ON PAGES 1415-1416, ISSUE OF JUNE 14, 1952

RELEASE CHART BY COMPANIES

Complete catalogue of features released during 12 months plus coming attractions

This Product Digest section—a monthly service of MOTION PICTURE HERALD—lists all features in release from June, 1951, plus complete coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the official times supplied by the distributor.

For index to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.

[R] designates a reissue. (C) designates color.

ALLIED ARTISTS

(Released through Menagram)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
AA-21	Disc Jockey	Sept. 30 '51	Jane Nigh, Michael O'Shea	77	Musical
AA-20	The Highwayman (C)	Oct. 21 '51	Wanda Hendrix, Charles Coburn	83	Drama
AA-22	Battle Zone	Sept. 28 '52	Edmond O'Brien	83	Drama

ASTOR PICTURES

(R) Mr. Ace		June 15 '51	George Raft, Sylvia Sydney	85	Drama
(R) The Great John L.		July 15 '51	Linda Darnell, Rory Calhoun	86	Drama
Border Fence		Aug. 15 '51	Walt Wayne, Mary Nord	69	Western
(R) Hillbilly Blitzkrieg		Sept. 1 '51	Bud Duncan, Edgar Kennedy	63	Comedrama
(R) Captain Boycott (Brit.)		Oct. 1 '51	Stewart Granger, Kathleen Ryan	93	Drama
(R) Smugglers, The (Brit.)		Oct. 1 '51	Michael Redgrave, E. A. Tattenborough	86	Drama
(R) Private Snuffy Smith		Nov. 10 '51	Bud Duncan, Edgar Kennedy	87	Musical
Toast to Love (Mex.)		Nov. 15 '51	Irina Baronova, David Silver	82	Musical
(R) Strange Woman		Jan. 5 '52	Hedy Lamarr, George Sanders	100	Drama
(R) Dishonored Lady		Feb. 1 '52	Hedy Lamarr, Dennis O'Keefe	85	Drama
(R) Lady of Burlesque		Apr. 1 '52	Barbara Stanwyck, Michael O'Shea	91	Comedrama
(R) Daniel and the Devil		May 15 '52	Edward Arnold, James Craig	112	Drama
(R) Guest of the House		May 15 '52	Anne Baxter, Ralph Bellamy	121	Drama

COLUMBIA

318	China Corsair	June '51	Jon Hall, Lisa Ferraday	67	Melodrama
324	Lorna Doone (C)	June '51	Barbara Hale, Richard Greene	84	Drama
325	Silver Canyon	June '51	Gene Autry, Gail Davis	76	Western
326	Texas Rangers (C)	June '51	George Montgomery, Gale Storm	74	Western
360	Big Gusher, The	July '51	Preston Foster, Wayne Morris	61	Drama
367	Bonanza Town	July '51	Charles Starrett, Smiley Burnette	84	Western
369	Hurricane Island (C)	July '51	Jon Hall, Marie Windsor	76	Drama
359	Mask of the Avenger (C)	July '51	John Derek, Jody Lawrence	83	Drama
348	Sirocco	July '51	Humphrey Bogart, Maria Toren	96	Drama

(Continued in column 2)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
350	Two of a Kind	July '51	Lizabeth Scott, Edmond O'Brien	75	Melodrama
369	Chain of Circumstance	Aug. '51	Richard Grayson, Margaret Field	68	Drama
368	Cyclone Fury	Aug. '51	Charles Starrett, Smiley Burnette	84	Western
326	Never Trust a Gambler	Aug. '51	Dane Clark, Cathy O'Donnell	79	Drama
357	Pickup	Aug. '51	Beverly Michaels, Hugo Haas	78	Drama
322	Whistle at Eaton Falls, The	Aug. '51	Lloyd Bridges, Dorothy Gish	96	Drama
406	Corby of Gasoline Alley	Sept. '51	Jimmy Lydon, Scotty Beckett	69	Comedy
354	Hills of Utah	Sept. '51	Gene Autry, Donna Martell	78	Western
337	Lady and the Bandit, The	Sept. '51	Louis Hayward, Patricia Medina	79	Adventure
402	Magic Face, The	Sept. '51	Luther Adler, Patricia Knight	89	Drama
318	Saturday's Hero	Sept. '51	John Derek, Donna Reed	111	Musical
408	Sunny Side of the Street (C)	Oct. '51	Frankie Laine, Tony Arden	71	Drama
412	Criminal Lawyer	Oct. '51	Pat O'Brien, Jane Wyatt	74	Drama
391	Fire	Oct. '51	S. Douglas, W. Phillips, J. Anderson	93	Drama
411	Jungle Manhunt	Oct. '51	Johnny Weissmuller, Sheila Ryan	66	Adventure
410	Kid From Amarillo, The	Oct. '51	Charles Starrett, Smiley Burnette	56	Western
407	Mob, The	Oct. '51	Lucille Ball, John Agar	84	Adventure
484	Bardfoot Mallman, The (C)	Nov. '51	Robert Cummings, Betty Buchler	87	Melodrama
485	Harlem Globetrotters, The	Nov. '51	Thomas Gomez and Globetrotters	89	Drama
332	Valley of Fire	Nov. '51	Gene Autry, Jody Lawrence	77	Drama
414	Man in the Saddle (C)	Nov. '51	Gene Autry, Lee J. Cobb	63	Western
429	Purple Heart Diary	Dec. '51	Randolph Scott, Joan Leile	85	Drama
421	Ten Tall Men (C)	Dec. '51	Charles Starrett, Smiley Burnette	87	Western
413	Indian Malone	Dec. '51	Charles Langford, Lyle Talbot	73	Musical
419	Butch Men (C)	Dec. '51	Burt Lancaster, Johnny Stewart	97	Adventure
417	Imus Uprising (C)	Jan. '52	William Holden, Johnny Stewart	103	Drama
473	Old West, The	Jan. '52	George Montgomery, Audrey Lang	75	Western
403	Smoky Canyon	Jan. '52	Gene Autry	61	Western
423	Death of a Salesman	Jan. '52	Charles Starrett, Smiley Burnette	55	Western
424	First Time, The	Feb. '52	Fredric March, Mildred Dunnock	111	Drama
422	Harlem Girl, The	Feb. '52	Robert Cummings, Barbara Hale	89	Comedy
482	Hawk of Wild River, The	Feb. '52	Gene Autry, Paul Marion	78	Comedy
418(R)	Konga, the Wild Stallion	Feb. '52	Charles Starrett, Smiley Burnette	54	Western
429	Jungle Jim in the Forbidden Land	Mar. '52	Fred Stone, Rochelle Hudson	85	Western
439	My Six Convicts	Mar. '52	Johnny Weissmuller, Angela Greene	85	Western
475	Night Stage to Galveston	Mar. '52	John Basil, Gilbert Roland	104	Drama
432	Okimawa	Mar. '52	Gene Autry	61	Western
415	Scandal Sheet	Mar. '52	Pat O'Brien, Richard Denning	67	Western
405	Laramie Mountains	Mar. '52	Broderick Crawford, Donna Reed	82	Drama
425	Marrying Kind, The	Apr. '52	Charles Starrett, Smiley Burnette	53	Western
		Apr. '52	Judy Holliday, Aldo Ray	93	Comedy

(Continued on following page, column 1)

COLUMBIA (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
427	Thief of Damascus (C)	Apr. '52	Paul Henreid, Jeff Donnell	78	Drama
428	Ancho Country	May '52	Gene Autry	62	Western
429	Shiner, The	May '52	Adolphe Menjou, Arthur Franz	87	Melodrama
430	Squad Off (C)	May '52	Mickey Rooney, Ann James	83	Melodrama
431	Yank in Indo-China, A	May '52	John Archer	67	Western
432	Brave Warrior (C)	June '52	Jon Hall, Christine Larsen	73	Western
433	Montana Territory (C)	June '52	Lon McAllister, Wanda Hendrix	64	Western
434	Paula	June '52	Loretta Young, Kent Smith	80	Drama
435	Rough Tough West	June '52	Charles Starrett, Smiley Burnette	54	Western
436	Walk East On Beaton	June '52	George Murphy, Virginia Gilmore	98	Drama
437	Barbed Wire	July '52	Gene Autry	61	Western
438	Brigand, The (C)	July '52	Anthony Dexter, Jody Lawrence	94	Adventure
439	California Conquest (C)	July '52	Garnett Wilson, Teresa Wright	79	Drama
440	Cripple Creek (C)	July '52	George Montgomery	78	Western
441	Junction City	July '52	Charles Starrett, Smiley Burnette	54	Western
442	Red Snow	July '52	Guy Madison, Ray Mala	75	Adventure
443	Storm Over Tibet	July '52	Diana Douglas, Rex Reason	87	Adventure

444	Affair in Trinidad	Rita Hayworth, Glenn Ford	Melodrama	
445	Assignment—Paris	Dana Andrews, Maria Toren	Drama	
446	Blue Canadian Rockies	Gene Autry	Western	
447	Captain Pirate (C)	Gene Autry	Adventure	
448	Clouded Yellow, The (Brit.)	Louis Hayward, Patricia Medina	Drama	
449	Dirty Daze, The	Jean Simmons, Trevor Howard	92	Drama
450	Four Fingers of Dr. T (C)	Bonar Colleano, Arthur Franz	Fantasy	
451	Golden Hawk, The (C)	Peter Lind Hayes, Mary Healy	Drama	
452	Happy Time, The	Rex Harrison, Lilli Palmer	Drama	
453	Kid From Broken Gun, The	Sterling Hayden, Rhonda Fleming	Comedy	
454	Last Train from Bombay	Charles Starrett	Western	
455	Outlanders, The (C)	Jon Hall, Lisa Ferraday	Melodrama	
456	Pathfinder, The (C)	Randolph Scott, Claude Jarman, Jr.	Drama	
457	Prince of Pirates (C)	George Montgomery, Helena Carter	Adventure	
458	Rainbow Round My Shoulder (C)	John Derek, Barbara Rush	Drama	
459	Sabre and the Arrow	Hugo Haas, Cleo Moore	Musical	
460	Wagon Train	Frankie Laine, Billy Daniels	Drama	
461	Woman in Question, The (Brit.)	Broderick Crawford, Barbara Hale	Western	
		Jean Kent, Dick Borgardo	88	Western

LIPPETT

462	Little Big Horn	June 19 '51	John Ireland, Lloyd Bridges	85	Drama
463	Savage Drama	June 22 '51	Saba, Lita Baron	76	Comedy
464	G. I. Jane	July 6 '51	Jean Porter, Tom Neal	67	Musical
465	Yes Sir, Mr. Bones	July 13 '51	All Star Minstrel Show	54	Adventure
466	Varieties on Parade	July 20 '51	Jackie Sogean	60	Musical
467	Last Continent	Aug. 17 '51	Cesar Romero, Hillary Brooke	66	Adventure
468	Leave It to the Marines	Sept. 28 '51	Sid Melton, Mary Lynn	66	Comedy
469	As You Were	Oct. 12 '51	William Tracy, Joe Sawyer	87	Drama
470	Highly Dangerous	Oct. 19 '51	Dane Clark, Margaret Lockwood	81	Drama
471	Sky High	Oct. 26 '51	Sid Melton, Mary Lynn	69	Drama
472	Unknown World	Nov. 3 '51	Bruce Kellogg, Marilyn Nash	63	Drama
473	F.B.I. Girl	Nov. 10 '51	Cesar Romero, Gene Evans	74	Drama
474	Superman and the Mole Men	Nov. 25 '51	George Reeves, Phyllis Coates	58	Adventure
475	Great Adventure	Dec. 2 '51	Dennis Price, Jack Hawkins	76	Adventure
476	Tales of Robin Hood	Dec. 21 '51	Robert Clarke, Mary Hatcher	59	Adventure
477	For Men Only	Jan. 11 '52	Paul Henreid	83	Drama
478	Man Bait	Jan. 25 '52	George Brent, Marguerite Chapman	76	Drama

MGM (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
479	Lovely to Look at (C)	July '52	Howard Keel, Kathryn Grayson	103	Musical
480	Mr. Congressman	July '52	Van Johnson, Patricia Neal	81	Drama
481	David Makes Three, The	Aug. '52	Gene Kelly, Pier Angeli	82	Drama
482	Fearless Fagan	Aug. '52	Janet Leigh, Carleton Carpenter	82	Comedy
483	Inchou (C)	Aug. '52	Robert Taylor, Elisabeth Taylor	107	Drama
484	Quo Vadis (C)	Special	Robert Taylor, Deborah Kerr	148	Drama

MONOGRAM

5116	Casa Manana	June 19 '51	Robert Clarke, Virginia Welles	73	Comedy
5117	Father Takes the Air	June 17 '51	Raymond Walburn, Walter Catlett	61	Comedy
5118	Montana Desperado	June 24 '51	Johnny Mack Brown	61	Western
5119	Yukon Manhunt	July 8 '51	Kirby Grant, Margaret Field	63	Adventure
5120	Stagecoach Driver	July 15 '51	Whip Wilson	52	Western
5121	Let's Go Navy	July 29 '51	Leo Gorcey, Hantz Hall	68	Comedy
5122	Oklahoma Outlaws	Aug. 19 '51	Johnny Mack Brown	66	Western
5123	Wanted: Dead or Alive	Sept. 9 '51	Whip Wilson	59	Western
5124	Triple Cross	Sept. 16 '51	Joe Kirkwood	66	Comedy
5125	Whistling Hills	Oct. 7 '51	Johnny Mack Brown	64	Western
5126	Yellow Fin	Oct. 14 '51	Wayne Morris, Adrian Booth	74	Drama
5127	Elphant Stampede	Oct. 28 '51	Johnny Sheffield, Donna Martell	71	Adventure
5128	Lawless Cowboys	Nov. 7 '51	Whip Wilson	58	Western
5129	Flight to Mars (C)	Nov. 11 '51	Marguerite Chapman, C. Mitchell	72	Adventure
5130	Crazy Over Horses	Nov. 18 '51	Bowery Boys	65	Comedy
5131	Longhorn, The	Nov. 25 '51	Wild Bill Elliott, Myron Healey	76	Western
5132	Texas Lawmen	Dec. 2 '51	Johnny Mack Brown	61	Western
5133	Northwest Territory	Dec. 9 '51	Kirby Grant, Gloria Saunders	64	Western
5134	Stage to Blue River	Dec. 30 '51	Whip Wilson	72	Drama
5135	Steel Fist, The	Jan. 6 '52	Roddy McDowall, Kristine Miller	73	Drama
5136	Texas City	Jan. 27 '52	Johnny Mack Brown, Jimmy Ellison	54	Western
5137	Night Raiders	Feb. 3 '52	Whip Wilson	52	Western
5138	Fort Osgood (C)	Feb. 10 '52	Red Cameron, Jane Nigh	72	Drama
5139	Aladdin and His Lamp (C)	Feb. 24 '52	Patricia Medina, John Sands	67	Drama
5140	Rodeo (C)	Feb. 24 '52	Wild Bill Elliott	68	Western
5141	Waco (C)	Mar. 9 '52	Jane Nigh, John Archer	70	Western
5142	Hold That Line	Mar. 23 '52	Bowery Boys	64	Melodrama
5143	Man from the Black Hills	Mar. 30 '52	Johnny Mack Brown, Jimmy Ellison	51	Western
5144	Jet Job	Apr. 6 '52	Stanley Clements	43	Western
5145	Gunman, The	Apr. 21 '52	Whip Wilson, Fuzzy Night	52	Western
5146	Desert Pursuit	May 11 '52	Wayne Morris	71	Adventure
5147	Wild Stallion	May 12 '52	Ben Johnsen, Edgar Buchanan	70	Adventure
5148	Kansas Territory	May 26 '52	Bill Elliott	72	Western
5149	African Treasure	June 8 '52	Johnny Sheffield, Laurette Luez	79	Adventure
5150	Gold Fever	June 15 '52	Leo Calvert, Ralph Morgan	70	Melodrama
5151	Here Comes the Marines	June 29 '52	Leo Gorcey, Hantz Hall	66	Comedy

LIPPETT (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5184	Navajo	Feb. 12 '52	Native Cast	76	Drama
5185	Stronghold	Feb. 15 '52	Vernice Lake, Zachary Scott	73	Drama
5196	Wings of Danger	Apr. 1 '52	Zachary Scott, Robert Beatty	72	Drama
5114	Valley of Eagles	Apr. 25 '52	Jack Warner, Nadia Gray	83	Drama
5195	Outlaw Women (C)	May 2 '52	Marie Windsor, Richard Rober	75	Drama
5111	Lean Shark	May 23 '52	George Raft, Dorothy Hart	79	Drama
5189	Stolen Face	June 6 '52	Paul Henreid, Linbeth Scott	71	Drama
5112	Jungle, The	June 27 '52	Red Cameron, Jean Leslie	69	Drama
5113	Belgate	July 4 '52	Sterling Hayden, Joan Leslie	69	Drama
5110	Pirate Submarine	July 18 '52	Special Cast	69	Drama

MGM

130	Night Into Morning (formerly People We Love, The)	June 8 '51	Ray Milland, Nancy Davis	86	Drama
132	No Questions Asked	June 15 '51	Arlene Dahl, Barry Sullivan	81	Drama
134	Excuse My Dust (C)	June 22 '51	Red Skelton, Sally Forrest	82	Comedy
133	Kind Lady	June 29 '51	Ethel Barrymore, Maurice Evans	74	Drama
131	Strictly Dishonorable	July 6 '51	Ethel Plinn, Janis Leigh	85	Comedrama
135	Show Boat (C)	July 13 '51	Kathryn Grayson, Howard Keel	105	Musical
136	Law and the Lady, The	July 20 '51	Greer Garson, Michael Wilding	105	Drama
137	Treason	July 27 '51	Pier Angeli, John Ericson	105	Drama
138	Rich, Young and Pretty (C)	Aug. 3 '51	Jane Powell, Vic Damone	85	Musical
140	Strip, The	Aug. 10 '51	Mickey Rooney, Sally Forrest	85	Drama
139	Tail Target, The	Aug. 17 '51	Dick Powell, Paula Raymond	78	Drama
263	Mr. Imperium (C)	Sept. 3 '51	Eslo Plinn, Lana Turner	87	Musical
261	People Against O'Hara	Sept. 10 '51	Spencer Tracy, Diana Lynn	103	Drama
262	Angels in the Outfield	Sept. 17 '51	Paul Douglas, Janet Leigh	103	Comedy
264	Red Badge of Courage	Sept. 24 '51	Audie Murphy, Bill Mauldin	69	Drama
265	Texas Carnival (C)	Oct. 1 '51	Ethel Williams, Red Skelton	77	Musical
266	Banquette	Oct. 8 '51	Sally Forrest, Keefe Brasselle	85	Drama
267	Man With a Cloak	Oct. 15 '51	Joseph Cotten, Barbara Stanwyck	81	Drama
268	American in Paris, An (C)	Oct. 22 '51	Clark Gable, John Hodiak	78	Drama
269	Unknown Man, The	Nov. 5 '51	Gene Kelly, Leslie Caron	113	Musical
210	Too Young to Kiss	Nov. 12 '51	Walter Pidgeon, Ann Harding	96	Melodrama
211	Light Touch, The	Nov. 19 '51	Van Johnson, June Allyson	91	Comedy
212	Call the Doctor	Dec. 6 '51	Stewart Granger, Pier Angeli	95	Drama
213	Callaway Went Thataway	Dec. 13 '51	Walter Pidgeon, Margaret Leighton	95	Mystery
214	It's a Big Country	Dec. 20 '51	Howard Keel, Dorothy McGuire	91	Comedrama
215	Westward the Women	Jan. 4 '52	All Star Cast	89	Drama
217	Pandora and the Flying Dutchman (C) (Brit.)	Jan. 11 '52	Robert Taylor, Denise Darcel	116	Drama
223	Belle of New York (C)	Jan. 18 '52	Ava Gardner, James Mason	123	Fantasy
229	Invitation, The	Feb. 5 '52	Fred Astaire, Vera-Ellen	82	Musical
220	Lone Star, The	Feb. 12 '52	Dorothy McGuire, Van Johnson	85	Drama
219	Sellout, The	Feb. 19 '52	Clark Gable, Ava Gardner	99	Western
221	Shadow in the Sky	Feb. 26 '52	Walter Pidgeon, Audrey Totter	83	Drama
224	Just This Once	Mar. 5 '52	Nancy Davis, James Whitmore	78	Drama
225	Love Is Better Than Ever	Mar. 12 '52	Peter Lawford, Janet Leigh	99	Comedy
226	Wild North, The (C)	Mar. 19 '52	Elizabeth Taylor, Larry Parks	81	Comedrama
227	Singin' in the Rain (C)	Mar. 26 '52	Stewart Granger, Cyd Charisse	97	Adventure
228	Talk About a Stranger	Apr. 2 '52	Gene Kelly, Debbie Reynolds	103	Musical
229	When in Rome	Apr. 9 '52	George Murphy, Nancy Davis	85	Drama
231	Carbine Williams	Apr. 16 '52	Van Johnson, Wendell Corey	101	Drama
232	Girl in White, The	May 3 '52	James Stewart, Arthur Kennedy	93	Drama
233	Shirts Abov (C)	May 10 '52	Ethel Williams, Barry Sullivan	109	Musical
236	Young Man With Ideas	May 17 '52	Glenn Ford, Ruth Roman	84	Drama
239	Glory Alley	June 3 '52	Leslie Caron, Ralph Meeker	79	Drama
240	Pat and Mike	June 10 '52	Spencer Tracy, Katharine Hepburn	95	Comedy
241	Scaramouche (C)	June 17 '52	Stewart Granger, Janet Leigh	115	Drama
242	Holiday for Sinners	June 24 '52	Kennan Wynn, Janice Rule	88	Drama

(Continued at top of page above)

MONOGRAM (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5203	Wagon West (C)	July 6 '52	Peggie Castle, Red Cameron	76	Western
5218	Dead Man's Trail	July 20 '52	Johnny Mack Brown, Barbara Allen	59	Melodrama
5219	Sea Tiger	July 27 '52	John Archer, Marguerite Chapman	59	Adventure
5220	Yukon Gold	Aug. 10 '52	Whip Wilson	59	Western
5221	Gun Smoke Grange	Aug. 17 '52	Kirk Douglas	59	Drama
5222	Rose Bowl Story, The (C)	Aug. 24 '52	Bill Elliott, Phyllis Coates	53	Western
5223	Fargo	Sept. 7 '52	Stanley Clements, Karen Sharpe	53	Comedy
5224	Femin' Fools	Sept. 14 '52	Leo Gorcey, Hunt Hall	53	Comedy
5216	Army Bound	Oct. 5 '52	Johnny Mack Brown	53	Western
5217	Gunns Along the Border	Oct. 12 '52	Wayne Morris, Alan Hale, Jr.	53	Melodrama
5218	Arcing Flight	Oct. 19 '52	Sterling Hayden, Richard Carlson	53	Drama
5219	Flat Top (C)	Oct. 26 '52	Sterling Hayden, Richard Carlson	53	Drama

Strafford

(All British)

5021	No Place for Jennifer	June 22 '51	Roanmond Johns, Leo Glenn	89	Drama
5022	Guilt Is My Shadow	June 29 '51	Elizabeth Sellars, Patrick Holt	78	Mystery
5023	Laughter in Paradise	July 6 '51	Alastair Sim, Fay Compton	82	Comedy
5024	Man on the Run	July 13 '51	Jack Fawcett, Jean Hopkins	82	Melodrama
5025	You Can't Beat the Irish	July 20 '51	Jack Warner, Michael Dolan	85	Mystery
5026	Franchise Affair, The	July 27 '51	Michael Denison, Dulcie Gray	85	Mystery
5027	Young Wives Tale	Aug. 3 '51	Audrey Hepburn, Nigel Patrick	88	Comedy

PARAMOUNT

5021	Dear Brut	June '51	Mona Freeman, Edward Arnold	82	Comedy
5022	Trio	June '51	Jean Simmons, Michael Rennie	91	Drama
5023	Passage West (C)	July '51	John Payne, Arlene Whelan	86	Adventure
5024	in the Hole	July 4 '51	Kirk Douglas, Jan Sterling	112	Drama
5025	Feking Express	Aug. '51	Joseph Cotten, Corinne Calvet	96	Drama
5026	That's My Boy	Aug. '51	Dean Martin, Jerry Lewis	93	Comedy
5027	Warpath (C)	Aug. '51	Edmond O'Brien, Dean Jagger	95	Drama
5028	Here Comes the Groom	Sept. '51	Ring Lardner, Jane Bryan	113	Comedy
5029	Place in the Sun, A	Sept. '51	Montgomery Clift, Elizabeth Taylor	122	Drama
5030	Rhubarb	Sept. '51	Ray Milland, Jan Sterling	94	Comedy
5031	Crosswinds (C)	Oct. '51	John Payne, Rhonda Fleming	96	Drama
5032	Darling, How Could You?	Oct. '51	Joan Fontaine, John Lund	96	Drama
5033	Detective Story	Nov. '51	Kirk Douglas, Eleanor Parker	103	Drama
5034	Submarine Command	Nov. '51	William Holden, Nancy Olson	87	Drama
5035	When Worlds Collide (C)	Nov. '51	Richard Derr, Barbara Rush	82	Drama
5036	My Favorite Spy	Dec. '51	Bob Hope, Redd Foxx	93	Comedy
5037	Silver City (C)	Dec. '51	Yvonne De Carlo, Barry Fitzgerald	96	Western
5038	Hong Kong (C)	Jan. '52	Ronald Reagan, Rhonda Fleming	91	Adventure
5039	Flying Feather (C)	Jan. '52	Sterling Hayden, Arlene Whelan	78	Western
5040	Sailor Beware	Feb. '52	Dean Martin, Jerry Lewis	103	Comedy
5041	Something to Live For	Mar. '52	Joan Fontaine, Ray Milland	89	Comedrama
5042	Aaron Slick from Finkin Creek (C)	Mar. '52	Alan Young, Dinah Shore	95	Musical
5043	My Son, John	Apr. '52	Helen Hayes, Van Heflin	122	Drama
5044	Anything Can Happen	May '52	Joe Feller, Kim Hunter	107	Comedrama
5045	Red Mountain (C)	May '52	Alan Ladd, Elizabeth Scott	84	Western
5046	Denver and Rio Grande (C)	June '52	Edmond O'Brien, Sterling Hayden	89	Western
5047	Atomic City, The	June '52	Michael Moore, Nancy Gates	85	Melodrama
5048	Excuse (Brit.)	July '52	Roland Culver, Glynis Johns	99	Drama
5049	Greatest Show on Earth (C)	July '52	All-Star Cast	133	Circus-Dr.
5050	Jumping Jacks	July '52	Dean Martin, Jerry Lewis	96	Comedy
5051	Carrie	Aug. '52	Jennifer Jones, Laurence Olivier	118	Drama
5052	Son of Paleface (C)	Aug. '52	Bob Hope, Jane Russell	88	Comedy
5053	Caribbean (C)	Sept. '52	Arlene Dahl, John Payne	88	Western

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(continued)

REALART

20th CENTURY-FOX

126	As Young As You Feel.....	June '51.....	Monty Woolley, Thelma Ritter.....	77.....	Comedrama
117	House on Telegraph Hill.....	June '51.....	Valentina Cortese, William Landigan.....	93.....	Drama
152 (R)	My Friend Flicka (C).....	June '51.....	Roddy McDowall, Preston Foster.....	89.....	Western
043 (R)	Smoky (C).....	June '51.....	Fred MacMurray, Anne Baxter.....	87.....	Western

REPUBLIC

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5010	Fighting Coast Guard	June 1 '51	Brian Donlevy, Ella Raines	46	Drama
5019(R)	Storm Over Bengal	June 1 '51	Patric Knowles, Rochelle Hudson	45	Drama
5029(R)	Stardust and Sweet Music (formerly Calendar Girl)	June 15 '51	William Marshall, Gail Patrick	46	Musical
5030	Secrets of Monte Carlo	June 20 '51	Warren Douglas, Lili Hall	46	Melodrama
5031	Dakota Kid, The	July 1 '51	Michael Chaplin, Elinor Janssen	47	Drama
5032	Fugitive Lady	July 15 '51	Janis Paige, Blinnie Baran	76	Drama
5033	Rodeo King and the Senorita	July 25 '51	Rex Allen, Mary Ellen Kay	47	Western
5034	Lost Planet Airman	July 25 '51	Tristram Coffin, Mae Clarke	45	Adventure
5127	This Is Korea (C)	July 10 '51	Navy-Marine	59	Docu/Wr
5035	Fort Dodge Stampede	Aug. 24 '51	Allan "Rocky" Lane	46	Western
5036	Arizona Rambler	Sept. 15 '51	Michael Chaplin, Elinor Janssen	47	Comedy
5129	Havana Rose	Sept. 15 '51	Estelita Rodriguez, Hugh Herbert	77	Comedy
5130	Adventures of Capt. Fabian	Oct. 6 '51	Erol Flynn, Micheline Prelle	100	Melodrama
5131	South of Caliente	Oct. 15 '51	Roy Rogers, Dale Evans	47	Western
5132	Utah Wagon Train	Oct. 15 '51	Rex Allen, Penny Edwards	47	Western
5133	Honeyhole (C)	Oct. 20 '51	Judy Canova, Eddie Foy, Jr.	90	Comedy
5134	Sea Hornet	Nov. 6 '51	Red Cameron, Adele Mara	44	Melodrama
5135	Street Bandits	Nov. 15 '51	Penny Edwards, Robert Clarke	54	Melodrama
5136	Desert of Lost Men, The	Nov. 15 '51	Allan Rocky Lane, Mary Ellen Kay	54	Western
5137	Wild Blue Yonder	Dec. 15 '51	Wendell Corey, Vera Ralston	98	Drama
5138	Pals of the Golden West	Dec. 15 '51	Roy Rogers, Dale Evans	48	Western
5139	Storm Bound	Dec. 15 '51	Constance Dowling, Andrea Checchi	40	Drama
5140	Woman in the Dark	Jan. 15 '52	Penny Edwards, Ross Elliott	40	Melodrama
5141	Captive of Billy the Kid	Jan. 22 '52	Allan Rocky Lane	54	Western
5142	Lady Possessed, A	Jan. 22 '52	James Mason, June Haver	87	Drama
5143	Colorado Sundown	Feb. 8 '52	Rex Allen, Mary Ellen Kay	47	Western
5144	Lead Smelter, The	Mar. 1 '52	Rex Allen, Mary Ellen Kay	47	Western
5145	Leadsville Gangster	Mar. 22 '52	Allan Rocky Lane	54	Western
5146	Oklahoma Annie (C)	Mar. 24 '52	Judy Canova, John Russell	90	Western
5147	Border Saddlemates	Apr. 1 '52	Estelita Rodriguez, Robert Clarke	47	Comedy
5148	Hoodlum Empire	Apr. 15 '52	Rex Allen	47	Western
5149	Wild Horse Ambush	Apr. 15 '52	Brian Donlevy, Claire Trevor	98	Melodrama
5150	Gobs and Gals	Apr. 15 '52	Michael Chaplin, Elinor Janssen	54	Western
5151	Black Hills Ambush	May 20 '52	Bernard Bros., Cathy Downs	56	Comedy
5152	Bal Tabarin	June 1 '52	Muriel Lawrence, William Ching	84	Musical
5153	I Dream of Jeanie (C)	June 1 '52	Ray Middleton, Muriel Lawrence	30	Drama
5154	Thundering Caravans	July 15 '52	Red Cameron, Ruth Hussey	90	Drama
5155	Old Oklahoma Plains	July 20 '52	Allan Rocky Lane	54	Western
5156	Quiet Man, The (C)	July 25 '52	Rex Allen	54	Western
5157	Ride the Man Down	John Wayne, Maureen O'Hara	129	Comedrama	
5158	Thunderbirds	Brian Donlevy, Forrest Tucker	75	Western	
5159	Toughest Man in Tombstone (C)	Monna Freeman, John Barrymore, Jr.	75	Drama	
5160	WAC from Walls, Walls	Vaghn Monroe, Joan Leslie	75	Comedy	
5161		Judy Canova, Stephen Dunne	75	Comedy	

RKO RADIO

177	Jungle Headhunters (C)	June '51	Amazon Expedition	66	Adventure
178	Hard, Fast and Beautiful	June 9 '51	Clare Trevor, Robert Clarke	76	Comedy
179	Best of the Badmen (C)	June 16 '51	Robert Ryan, Claire Trevor	84	Western
180	Lili Marlene (Brit.)	July '51	Lili Marlene, Hugh McDermott	75	Drama
181	Pistol Harvest	July '51	Tom Bell, Joan Dixon	48	Western
182	Roadblock	July '51	Charles McGraw, Joan Dixon	48	Drama
183	Happy Go Lovely (C) (Brit.)	July 15 '51	Vera-Ellen, David Niven	88	Musical
184	Alice in Wonderland (C)	July 25 '51	Dancy Fehrman, Robert Mitchell	75	Fantasy
185	His Kind of Woman	Aug. 25 '51	John Wayne, Robert Ryan	102	Drama
186	Flying Leathernecks (C)	Aug. 25 '51	John Wayne, Robert Ryan	102	Drama
187	Drama in the Deep South (C)	Sept. '51	James Craig, Barbara Payton	75	Drama
188	On the Loose	Sept. 8 '51	Joan Evans, Robert Arthur	74	Drama

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20th CENTURY-FOX

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
151(R)	Thunderhead, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
152	Frogmen, The	July '51	Richard Widmark, Dana Andrews	94	Drama
153	Guy Who Came Back, The	(formerly Just One More Chance)	Paul Douglas, Jean Bennett	91	Comedrama
154(R)	Return of Frank James, The (C)	July '51	Henry Fonda, Gene Tierney	92	Western
155(R)	Take Care of My Little Girl (C)	July '51	Jeane Crain, Jean Peters	92	Drama
156	Meet Me After the Show (C)	Aug. '51	Betty Grable, MacDonald Carey	84	Musical
157	Mr. Belvedere Rings the Bell	Aug. '51	Clifton Webb, Joanne Dru	87	Comedy
158	Secret of Convict Lake, The	Aug. '51	Elton Stryker, Glenn Ford	82	Drama
159	Day the Earth Stood Still, The	Sept. '51	Michael Rennie, Patricia Neal	92	Drama
160	Millionaire for Christy, A	Sept. '51	Fred MacMurray, Eleanor Parker	91	Comedy
161	People Will Talk	Sept. '51	Gary Grant, Jeanne Crain	119	Comedy
162	Desert Fox, The	Oct. '51	James Mason, Jessica Tandy	86	Drama
163	Journey Into Light	Oct. '51	Sterling Hayden, Viveca Lindfors	87	Drama
164	Love Nest	Oct. '51	William Lundigan, June Haver	84	Comedrama
165	No Highway in the Sky (formerly No Highways)	Oct. '51	James Stewart, Marlene Dietrich	91	Drama
166	Anne of the Indies (C)	Nov. '51	Paul Peters, Louis Jourdan	81	Drama
167	Let's Make It Legal	Nov. '51	Claudette Colbert, MacDonald Carey	77	Comedy
168	Golden Girl (C)	Nov. '51	Mildred Gwynne, Dale Robertson	108	Musical
169	Elopement	Dec. '51	Clifton Webb, Ann Francis	82	Comedy
170	Fixed Bayonets	Dec. '51	Michael O'Shea, Richard Basehart	92	Drama
171	Girl on the Bridge	Dec. '51	Hugo Haas, Beverly Michaels	77	Drama
172	I'll Never Forget You	Dec. '51	Tyrone Power, Ann Blyth	96	Drama
173	Decision Before Dawn	Jan. '52	Richard Basehart, Gary Merrill	119	Drama
174	Japanese War Bride	Jan. '52	Shirley Yamaguchi, Don Taylor	91	Melodrama
175	Model and the Marriage Broker	Jan. '52	Jeanne Crain, Thelma Ritter	102	Comedy
176	David and Bathsheba (C)	Feb. '52	Gregory Peck, Susan Hayward	116	Drama
177	Phone Call From a Stranger	Feb. '52	Shirley Wootell, Gary Merrill	96	Drama
178	Red Skins of Montana (C)	Feb. '52	Richard Widmark, Constance Smith	98	Drama
179	5 Fingers	Mar. '52	James Mason, Danielle Darrieux	108	Drama
180	Return of the Texan	Mar. '52	Dale Robertson, Jean Peters	113	Drama
181	Viva Zapata!	Mar. '52	Marlon Brando, Jean Peters	113	Drama
182	Pride of St. Louis	Apr. '52	Dan Dailey, Joanne Dru	92	Comedy
183	With a Song in My Heart (C)	Apr. '52	Jack Bustel, Mela Powers	72	Western
184	Bells on Their Toss (C)	May '52	Susan Hayward, David Wayne	117	Musical
185	Deadline, U.S.A.	May '52	Jeanne Crain, Myrna Loy	89	Comedy
186	Outcasts of Poker Flat	May '52	Gene Tierney, Dana Andrews	88	Drama
187	Kangaroo (C)	June '52	Tyrone Power, Anne Baxter	81	Drama
188	Lady in the Iron Mask (C)	June '52	Maureen O'Hara, Peter Lawford	84	Drama
189	Leave Her to Heaven (C)	June '52	Louis Hayward, Patricia Medina	78	Adventure
190	Lydia Bailey (C)	June '52	Gene Tierney, Cornel Wilde	110	Drama
191	Rains Came, The	June '52	Dale Robertson, Anne Francis	89	Drama
192	Black Swan	July '52	Myrna Loy, Tyrone Power	95	Drama
193	Diplomatic Courier	July '52	Tyrone Power, Maureen O'Hara	85	Drama
194	To the Shores of Tripoli	July '52	John Payne, Patricia Neal	97	Drama
195	Wait 'Til the Sun Shines, Nellie (C)	Sept. '52	John Payne, Maureen O'Hara	84	Drama
196	We're Not Married	July '52	Gene Tierney, Rory Calhoun	75	Comedy
197	Don't Bother to Knock	Aug. '52	Ginger Rogers, David Wayne	108	Comedy
198	Dream Boat	Aug. '52	Richard Widmark, Marilyn Monroe	95	Comedy
199	Les Miserables	Aug. '52	Clifton Webb, Ginger Rogers	102	Drama
200	What Price Glory? (C)	Aug. '52	Michael Bennett, Debra Paget	82	Drama
201	Ragdoll on the Subway	Sept. '52	James Cagney, Dan Dailey	75	Drama
202	Way of a Gaiety (C)	Oct. '52	All Star Cast	75	Drama
203	Money Business	Oct. '52	Gene Tierney, Rory Calhoun	75	Comedy
204	My Wife's Best Friend (C)	Dec. '52	Cary Grant, Marilyn Monroe	75	Comedy
205	Snows of Killmanjaro (C)	Dec. '52	Anne Baxter, MacDonald Carey	75	Comedrama
206		Dec. '52	Gregory Peck, Susan Hayward	75	Drama

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20th CENTURY-FOX

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
.....	Big Man	.....	Richard Widmark, Joanne Dru	.....	Comedrama
.....	Bloodhounds at Bay	.....	Mitzi Gaynor, Scott Brady	.....	Comedy
.....	Down Among the Sheltering Palms (C)	.....	William Lundigan, Mitzi Gaynor	.....	Comedrama
.....	Girl Next Door, The (C)	.....	Jane Haver, Dan Diley	.....	Musical
.....	I Don't Care What You Say	.....	Mitzi Gaynor, David Wayne	.....	Musical
.....	I Love My Wife	.....	Jean Peters, Jeffrey Hunter	.....	Melodrama
.....	Laugh Without Weeping	.....	Gary Merrill, Linda Darnell	.....	Drama
.....	Night Without Sleep	.....	Tyrone Power, Cameron Mitchell	.....	Drama
.....	Pony Soldier for the Birds	.....	Victor Mature, Patricia Neal	.....	Comedy
.....	Stars and Stripes Forever (C)	.....	Clifton Webb, Ruth Hussey	.....	Musical
.....	Treasure of the Golden Candel, The	.....	Cornel Wilde, Constance Smith	.....	Drama

UNITED ARTISTS

.....	Fabiola (Ital.)	.....	Michelle Morgan, Henry Vidal	.....	Drama
.....	Man With My Face, The	.....	Barry Nelson, Carole Mathews	.....	Mystery
.....	Three Steps North	.....	Lloyd Bridges, Lea Padovani	.....	Drama
.....	Horle (formerly Queen for a Day)	.....	Phyllis Avery, Darren McGavin	.....	Drama
.....	He Ran All the Way	.....	John Garfield, Shelley Winters	.....	Mystery
.....	Cyrano de Bergerac	.....	Jose Ferrer, Mala Powers	.....	Drama
.....	Hoodlum, The	.....	Lawrence Tierney, Allene Roberts	.....	Melodrama
.....	Pardon My French (French)	.....	Marlie Oberon, Paul Henreid	.....	Drama
.....	Four in a Jeep (Swiss)	.....	Vivica Lindfors, Ralph Meeker	.....	Comedy
.....	New Mexico	.....	Lew Ayres, Marilyn Maxwell	.....	Western
.....	St. Benny the Dip	.....	Dick Haymes, Nina Foch	.....	Comedy
.....	Two Gals and a Guy	.....	Janis Paige, Robert Alda	.....	Comedy
.....	Obsessed (Brit.)	.....	David Farrar, Geraldine Fitzgerald	.....	Drama
.....	Well, Th	.....	Henry Morgan, Barry Kelly	.....	Drama
.....	Gold Raiders	.....	George O'Brien, Shellia Ryan	.....	Drama
.....	Midnight Drifter (Brit.)	.....	Douglas Fairbanks, Jr.; Y. Donlan	.....	Comedy
.....	Red Shoes, The (C)	.....	Anton Walbrook, Moira Shearer	.....	Drama
.....	Hotel Sahara (Brit.)	.....	Yvonne De Carlo, Roland Culver	.....	Comedy
.....	Mr. Peck-A-Boo (French)	.....	Yvonne De Carlo, Joan Greenwood	.....	Comedy
.....	Tom Brown's School Days (Brit.)	.....	John Howard Davies, Robert Newton	.....	Drama
.....	Fort Defence	.....	Dane Clark, Tracey Roberts	.....	Drama
.....	Christmas Carol, A (Brit.)	.....	Allanate Slim, Kathleen Harrison	.....	Western
.....	Big Night, The	.....	John Barrymore, Jr., Joan Loring	.....	Drama
.....	Chicago Calling	.....	Dan Duryea, Mary Anderson	.....	Drama
.....	Lady Says No, The	.....	David Niven, Joan Caulfield	.....	Comedy
.....	Another Man's Poison	.....	Bette Davis, Gary Merrill	.....	Drama
.....	Cloudburst	.....	Robert Preston, Elizabeth Sellers	.....	Drama
.....	Buffalo Bill in Tomahawk Territory	.....	Clayton Moore, Slim Andrews	.....	Western
.....	River, The (C)	.....	Adrienne Corri, Radha	.....	Drama
.....	One Big Affair	.....	Dennis O'Keefe, Evelyn Keyes	.....	Drama
.....	Green Glove, The	.....	Glen Ford, Geraldine Brooks	.....	Drama
.....	Tale of Five Women, A (Ital.)	.....	Bonar Colleano, Gina Lollobrigida	.....	Comedrama
.....	Mulvey	.....	Patric Knowles, Angela Lansbury	.....	Drama
.....	Royal Journey (C) (Can.)	.....	Documentary	.....	Travel
.....	African Queen (C)	.....	Humphrey Bogart, K. Hepburn	.....	Adventure
.....	Strange World	.....	Angelica Hauff, Alexander Carol	.....	Drama
.....	Captive City	.....	John Forsythe	.....	Drama
.....	Without Warning	.....	May 8 '52	.....	Drama
.....	Red Planet Mars	.....	Adam Williams, Meg Randall	.....	Melodrama
.....	Fighter, The	.....	Peter Graves, Andrea King	.....	Adventure
.....	(R) Red River	.....	May 25 '52	.....	Western
.....	(R) Tulsa (C)	.....	Richard Conte, Vanessa Brown	.....	Western
.....	Tales of Hoffmann (C) (Brit.)	.....	June 6 '52	.....	Drama
.....		.....	John Wayne, Montgomery Clift	.....	Western
.....		.....	Susan Hayward, Robert Preston	.....	Drama
.....		.....	June 13 '52	.....	Opera-Hall
.....		.....	Moira Shearer, Robert Helpmann	.....	Opera-Hall

UNIVERSAL-INTERNATIONAL

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
.....	Bonus Goes to College	.....	Nov. 32	.....	Comedy
.....	Magic Lady, The	.....	Nov. 32	.....	Comedy
.....	Raiders, The (C)	.....	Nov. 32	.....	Western
.....	Against All Odds (C)	.....	Nov. 32	.....	Western
.....	Black Castle, The	.....	Dec. 32	.....	Drama
.....		.....	Stephen McNally, Richard Greene	.....	Drama
.....		.....	Robert Ryan, Mala Powers	.....	Drama
.....	City Beneath the Sea (C)	.....	Nov. 32	.....	Comedy
.....	Francis Covers the Big Town	.....	Nov. 32	.....	Comedy
.....	Lawless Breed (C)	.....	Nov. 32	.....	Western
.....	Ma and Pa Kettle Go to Paris	.....	Nov. 32	.....	Comedy
.....	Ma and Pa Kettle at Watiki	.....	Nov. 32	.....	Comedy
.....		.....	Marjorie Main, Percy Kilbride	.....	Comedy
.....		.....	Marjorie Main, Percy Kilbride	.....	Comedy
.....		.....	David Niven, Glynis Johns	.....	Comedy
.....	Appointment With Venus	.....	Nov. 32	.....	Drama
.....	White Corridors	.....	Nov. 32	.....	Drama

U-I Special Films Division

(All British)

281	Browning Version, The	.....	Oct. '51	.....	Drama
289	Lavender Hill Mob, The	.....	Oct. '51	.....	Comedy
183	Pool of London	.....	Nov. '51	.....	Drama
282	Man in the White Suit, The	.....	Apr. '52	.....	Comedy
.....		.....	Alec Guinness, Joan Greenwood	.....	Comedy
.....		.....	David Niven, Glynis Johns	.....	Comedy
.....	Appointment With Venus	.....	Nov. 32	.....	Drama
.....	White Corridors	.....	Nov. 32	.....	Drama

WARNER BROTHERS

625	Along the Great Divide	.....	June 2 '51	.....	Melodrama
626	Inside the Walls of Folom	.....	June 16 '51	.....	Drama
.....		.....	Steve Cochran, David Brian	.....	Drama
627	Strangers on a Train	.....	June 30 '51	.....	Western
628	Fort Worth (C)	.....	July 14 '51	.....	Western
629	On Nightingale Bay (C)	.....	July 29 '51	.....	Western
630	Captain Horatio Hornblower (C)	.....	Aug. 11 '51	.....	Drama
191	Jim Thorpe—All American	.....	Sept. 1 '51	.....	Drama
192	Force of Arms	.....	Sept. 15 '51	.....	Drama
193	Tomorrow Is Another Day	.....	Sept. 22 '51	.....	Drama
195	Painting the Clouds with Sunshine (C)	.....	Oct. 10 '51	.....	Musical
196	Come Fill the Cup	.....	Oct. 20 '51	.....	Drama
197	Close to My Heart	.....	Nov. 3 '51	.....	Drama
198	Tank! Are Canine, The	.....	Nov. 17 '51	.....	Drama
199	Slap! It	.....	Dec. 1 '51	.....	Musical
110(R)	Captain Blood	.....	Dec. 15 '51	.....	Drama
111	Distant Drums (C)	.....	Dec. 20 '51	.....	Drama
112	I'll See You in My Dreams	.....	Jan. 12 '52	.....	Musical
113	Room for One More	.....	Jan. 26 '52	.....	Drama
114	This Woman Is Dangerous	.....	Feb. 9 '52	.....	Drama
115	Retreat, Hell!	.....	Feb. 23 '52	.....	Drama
116	Bugles in the Afternoon (C)	.....	Mar. 8 '52	.....	Drama
117	Streetcar Named Desire, A	.....	Mar. 29 '52	.....	Drama
118	Big Trees, The (C)	.....	Mar. 29 '52	.....	Drama
119	Jack and the Beanstalk (C)	.....	Apr. 12 '52	.....	Drama
120	Lion and the Horse, The (C)	.....	Apr. 19 '52	.....	Drama
121	Man Marc	.....	May 3 '52	.....	Drama
122	San Francisco Story	.....	May 17 '52	.....	Drama

WARNER BROTHERS

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
122	About Face (C)	May 31 '52	Gordon MacRae, Eddie Bracken	94	Musical
123	Carmen City (C)	June 11 '52	Randolph Scott, Lucille Norman	85	Western
124	Three for Bedroom, C (C)	June 21 '52	Gloria Swanson, James Warren	74	Comedy
125	Winning Team, The (C)	June 25 '52	Doris Day, Ronald Reagan	88	Drama
128	She's Working Her Way Through College (C)	July 12 '52	Virginia Mayo, Ronald Reagan	101	Musical

MISCELLANEOUS

Miscellaneous	Caualaro	Claudio Gora, Vera Carmi.	91.	Melodram
Adventures, The (Brit.)	Classic	Deborah Kerr, Trevor Howard		Drama
Amfahl Blum (German)	Central	Hans Blech, Gheila Trowe.	107.	Drama
Agatiline, The (Brit.)	Four Continents	William Hartnell, Mary Morris.	85.	Comedran
Alize in Wonderland (C) (French)	Sovairline	Carol Marsh, Pamela Brown.	83.	Fantasy
Angel? (Fr. & Ital.)	Scalera	Viviane Romance, George Flamant.	95.	Drama
Angel with the Trumpet (Brit.)	Snader	Ellen Herlie, Basil Sydney.	96.	Drama
Aracelo (Ital.)	Scalera	Renato Barilli, Umberto Spadaro.	95.	Drama
Another Shore (Brit.)	I.R.O.	Robert Beatty, Moira Lister.	77.	Comedy
Appe Man, The (E.)	Savoy	Bela Lugosi, Valda Fard.	66.	Horror
Appointment with Crime (Brit.)	Four Continents	William Hartnell, Joyce Howard.	96.	Melodram
Artiana Raiders.	Favorite	Robert Cummings, Buster Crabbe.	69.	Western
Bad Lord Byron (Brit.)	I.R.O.	Dennis Price, Joan Greenwood.	85.	Drama
Bad Men of Arizona (E.)	Favorite	Buster Crabbe, Marsha Hunt.	59.	Western
Bad Men of Nevada (E)	Favorite	Russell Hayden, Gail Patrick.	71.	Western
Ballerina (French)	Burstyn	Ma Slavenavsky, Yvette Chauvire.	86.	Drama
Ballet Concert (Russ)	Artikino	Ballet Dancers	85.	Dance
Barber of Seville (Ital.)	Excellor	Ferruccio Tagliavini, Tito Gobbil.	105.	Opera
Baron Carlo Marxa (Ital.)	Caualaro	Nino Taranto, Silvana Pampanini.	95.	Musicalcomedy
Beast and Voodoo	Toddy	Combination Roadshow.	84.	Action
Beauty and the Beast (French)	Lopert	Jaquette Day, Jean Marais.	87.	Drama
Behind Closed Shutters (Ital.)	Lux	Masimino Girottil.	89.	Drama
Beloved Vagabond (French)	A.F.E.	Maurice Chevalier	90.	Musical
Betrayal of Catherine the Great (Fr.)	Hofburg	Pierre Wilim, Suzy Prim.	82.	Drama
Bicycle Thief (Ital.)	Burstyn	Lamberto Maggiorani, Enzo Staiola.	69.	Drama
Big Ben, The (French)	Mayer-Kinglay	Jacques Tati	73.	Comedy
Bitter Rice (Eng. Dial.)	Lux	Silvana Mangano, Victor Gassman.	93.	Drama
Black Butter Springs (Brit.)	Bell	Tommy Trinder, Chips Rafferty.	73.	Western
Black Narcissus (C) (Brit.)	Allied	Deborah Kerr, David Farrar.	91.	Drama
Blackmail (Brit.)	Bell	Dirk Bogarde, Mai Zetterling.	73.	Drama
Blackmail (Brit.)	Classic	Stewart Granger, Valerie Hobson.	93.	Drama
Blanche Fury (Brit.)	Classic	Rex Harrison, Constance Cummings.		Comedy
Blood and Fire (Swed.)	Oxford	Sonia Wigerit	93.	Drama
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven, Margaret Leighton.	96.	Drama
Bonifant Summer (C) (Russ.)	Artikino	Nikolai Kruchiov	82.	Comedy
Bowery Blitzkrieg (E.)	Savoy	Leo Gorcey, Bobby Jordan.	62.	Comedy
Boys of the City (E.)	Savoy	Leo Gorcey, Bobby Jordan.	61.	Comedy
Brief Encounter (Brit.)	Allied	Celia Johnson, Trevor Howard.	86.	Drama
Broken Vow (Ital.)	Caualaro	Eva Novak, Cesare Danova.	86.	Musical
Brown Venus	Toddy	Lena Horne, Ralph Cooper.	66.	Musical
Barbed Alive (Ital.)	Caualaro	Milly Vitale, Paul Muller.	83.	Drama
Burns Victim (Brit.) (E.)	Film Remakes	British Army in Burma.	66.	Doc'try
Chinot of Dr. Caligari (German)	Film Remakes.	Bonrad Veidt, Werner Kraus.	62.	Drama

(Continued on following page, column 1)

MISCELLANEOUS (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
	Cesar and Cleopatra (C) (Brit.)	Allied	Vivien Leigh, Claude Rains	124	Drama
	Cage of Gold (Brit.)	Ellis	John Simmons, David Farrar	83	Drama
	Caged Women (Swedish)	Davis	Kya Dahlbeck, Cecil Oshahr	93	Drama
	Call of the Blood (Brit.)	Distinguished	Kay Hanford, John Clement	72	Drama
	Captain Blackjack (Brit.)	Classic	Vivian Sanders, Herbert Marshall	91	Drama
	Carmen (Fr. & Ital.)	Scalera	Vivian Sanders, Jean Marais	94	Melodrama
	Caught in the Foreign Legion (French)	Fernandel	Fernandel, Leonardo Cortese	100	Drama
	Chavleria Rusticana (Ital.)	Scalera	Leo Pold, Leonardo Cortese	84	Melodrama
	Client, The (French)	Ducina	Simone Signoret, Bernard Blier	82	Drama
	Chips Are Down (French)	Commercial	Michelle Chantal, Jean Desailly	90	Drama
	Chorus (Fr.)	Loperet	Michelle Presle, Marcel Pagnol	93	Drama
	Christina (German)	Central	Petra Peters, Wolfgang Lukshy	85	Drama
	City of Sin	Ellis	Erich Von Stroheim, Senzo Hayakawa	77	Melodrama
	Clear Seas (Ital.)	Chandler	Silvana Pampanini, Enzo Staiola	89	Drama
	Cocaine (Ital.)	Distinguished	Leo Poldani	89	Drama
	Come On Cowboy	Toddy	Martian Moreland, Maurice Brent	73	Western
	Condemned Men	Toddy	Neil Webster, Dorothy Dandridge	73	Mystery
	Conquers of the Kanan (C) (Russ.)	Artkino	Marina Ladruina, Sergei Lukianov	105	Comedrama
	Courtney Affair, The (Brit.)	Snader	Anna Neagle, Michael Wilding	99	Melodrama
	Creaked Money	Toddy	Janet Leagon, Kenny Washington	66	Drama
	Danger Is a Woman (French)	Ducina	Henry Vidal, Maria Mauban	92	Drama
	Dark Men, The (Brit.)	Five Arts	Maxwell Reed, Natscha Parry	90	Melodrama
	Daughter of the Sands (Fr.)	Ducina	Denise Card	75	Drama
	Day Will Come (French-German)	Lux	Hans Albers, Andrian Hosen	100	Drama
	Days of Our Years (French)	Savaine	Pierre Fresner, Renner Brent	106	Docu'try
	Dead of Night (Brit.)	Allied	Mervyn Johns, Roland Culter	76	Drama
	Dead Woman's Kiss (Ital.)	Caolaro	Gian Maria Ciale, Paul Muller	90	Drama
	Deeds (French)	Meadow	Robert Cummings, Buster Crabbe	68	Western
	Desert Gold (R)	Favorite	Simon Zimmonet, Bernard Blier	94	Drama
	Desert Victory (Brit) (R)	Film Renters	British Eighth Army	110	Docu'try
	Devil in the Flesh (French)	A.F.E.	Michelle Prell, Gerard Philippe	110	Drama
	Diamond City (Brit.)	Zenith	David Farrar, Honor Blackman	75	Drama
	Difficult Years (Ital.)	Loperet	Alberto Sordani	97	Drama
	Disappeared (Ital.)	Artkino	Ellis Pardo, Antonio Villar	97	Drama
	Distant Journey (Czech)	Artkino	Blanka Walska, Otonar Krejca	95	Drama
	Dream Baiterina (French)	Artkino	Violet Vrede, Gabrielle Dorziat	87	Ballet
	Drum of a Conquer (Hans. C)	Artkino	Boris Chibrikov, Katherine de Mille	58	Drama
	Drift Fence (R)	Avorite	Rudolph Valentino, Vilma Banky	75	Western
	Eagle, The (R)	Hoffberg	Judy Merals, Edwige Feneille	91	Drama
	Eagle With Two Heads (French)	Meadow	Hally Chatter, Harris Berger	62	Comedy
	East Side Kids (R)	Savoy	Danny Gelin, Anne Vernon	70	Comedy
	Edward and Caroline (Fr.)	Commercial	Puppets	70	Fantasy
	Emperor's Nightingale, The (C) (Czech)	Rembrandt	Louis Jouvet, Françoise Rosay	85	Drama
	End of the Day (Fr.)	Loperet	Jackie Granel, Pierre Larquey	85	Drama
	Escapades of Ramuntcho (Fr.)	Savaine	Gordon Barker, Betty Balfour	81	Comedy
	Face to the Wind (French)	Oxford	Boris Andreys	128	Drama
	Facts of Love (Brit.)	Artkino	Michael Redgrave, Rosamond John	78	Comedy
	Fame Is the Spur (Brit.)	Davis	Nis Poppe, Cecil Oshahr	83	Drama
	Females at Play (Swedish)	Toddy	Joe Louis, Milla Bros.	83	Drama
	Fight Never Ends	Toddy	Pigment Markham, Kurt Murray	54	Comedy
	Fighting Phantom (R)	Favorite	Gail Patrick, Kent Taylor	62	Western
	Fighting Rats of Tobruk, The (Brit.)	Brill	Chips Rafferty, Grant Taylor	75	Drama
	Film Without a Name (German)	Oxford	Willy Fritsch, Hildegard Neff	89	Drama
	Fish and Blood (Brit.)	Snader	Richard Todd, John Greenwood	60	Drama
	Flying Hellcats (Brit.) (R)	Film Renters	Royal Air Force Coastal Command	60	Docu'try
	Flying Wild (R)	Savoy	Leo Gorcey, Bobby Jordan	67	Comedy
	Forgotten Village	Burayn	Burgess Meredith (Commentator)	67	Drama

MISCELLANEOUS (continued)

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Lacresia Borgia (French)	Meadow	Edwige Feneille, Gabriel Gabrio	88	Drama
Mad About Opera (Ital.)	M. P. Sales	Beniamino Gigli, Tito Gabb	83	Melodrama
Madonna of the Seven Moons (Brit.)	Allied	Phyllis Calvert, Stewart Granger	88	Drama
Magic Sword (Yugo.)	Ellis	Rade Markovich	85	Fantasy
Man of the Forest (B.)	Favorite	Dolph Scott, Buster Crabbe	65	Western
Maniacs on Wheels (Brit.)	L.R.O.	Dirk Bogarde, Rene Asherson	78	Drama
Man in the Dingley (Brit.)	Snader	Michael Wilding, Constance Cummings	71	Comedy
Manon (French)	Ducina	Cecile Aubry, Michel Audier	91	Drama
Martian Runs for Mayor	Toddy	Maurice Chevalier, F. E. Miller	83	Comedy
Ma Pomme (French)	Ducina	Maurice Chevalier, Sophie Desmarets	90	Musical
Marie du Port (French)	Bellon-Foulke	Jean Gabin, Nicole Courcel	90	Drama
Marie Louise (French)	Burayn	Joanne	92	Drama
Marriage of Figaro (German)	Central	Erika Berger, A. Haefl	104	Opera
Marry Me (Brit.)	Ellis	Erna Bond, Zena Marshall	83	Comedrama
Massacre Hill (Brit.)	L.R.O.	Chips Rafferty, Jane Barrett	72	Drama
Medium, The	Loperet	Francois Day	79	Comedy
Midnight Blondes (Brit.)	Davis	Kenny Baker, John Barclay	89	Musical
Mikado, The (C)	Allied	James Mason, Geraldine Fitzgerald	78	Drama
Mill on the Pias (Brit.)	English	Carla Del Poggio, Jacques Sernas	93	Drama
Mill on the Po (Ital.)	Lux	Boris Chibrikov	90	Drama
Miners of the Don (C) (Russ.)	Artkino	Danielle Delorme	90	Comedy
Misette (French)	Ducina	Danielle Delorme, Louis Jouvet	83	Comedy
Miracle in Milan (Ital.)	Burayn	Francesco Golisano	100	Comedy
Miss Italia (Ital.)	Lux	Gina Lollobrigida, Richard Ney	86	Comedy
Miner Lord Says No (Brit.)	Savaine	Stanley Holloway, Kathleen Harrison	80	Comedy
Mister London (Brit.)	Toddy	Marian Moreland, P. E. Miller	84	Comedy
Mr. Washington	Savoy	Leo Gorcey, Bobby Jordan	73	Comedy
Models Inc.	Mutual	Howard Duff, Calen Gray	73	Drama
Monieur Vincent (French)	Loperet	Pierre Fresner	102	Drama
Murder in the Cathedral (Brit.)	Classic	F. John Grier, Alexander Gorge	102	Drama
Murder Rap	Toddy	Monte Hovis, Hattie Tuff Kida	83	Drama
Murder Lives at 21, The (French)	Ducina	Suz Delair, Pierre Fresner	83	Drama
Musorasky (Russ.) (C)	Artkino	Alexander Borov, Nikolai Cherkasov	110	Melodrama
My First Love (French)	Davis	Jacqueline Dubouché, B. Leiby	90	Drama
My Hands Are Clay (Brit.)	Hoffberg	Richard Aherne, B. Leiby	41	Drama
Mysterious Rider, The (R)	Pavette	Russell Hayden, Sidney Toler	75	Western
Native Son (Argentina)	Classic	Jean Wallace, Richard Wright	85	Melodrama
North Brooklyn Bridge (R)	Savoy	Leo Gorcey, Bobby Jordan	65	Comedy
Never Take No for an Answer (Brit.)	Savaine	Vittorio Mannini, Denis O'Dea	87	Comedy
New China (Russ.) (C)	Artkino	Documentary	100	Docu'try
Nest of Kin (Brit.)	Film Renters	Nora Pilbeam, Basil Sydney	90	Docu'try
Night Club Girl	Toddy	Betty Treadwell, Brown Family	83	Drama
Night Train to Trieste (Brit.)	Classic	Jean Kent, Albert Lieven	88	Drama
No Orchids for Miss Blandish (Brit.)	Schlaifer	Jack LaRue, Hugh McDermott	97	Drama
No Resting Place (Irish)	Chaisler	Michael Gough, Eithne Dunne	90	Melodrama
South's Ark (Fr.)	Norfolk	Pier Brasseur	86	Comedy
Nocturnal Gentleman (Brit.)	Allied	Rex Harrison, Lilli Palmer	105	Drama
Old Man On (Brit.)	Allied	James Mason, Robert Neron	115	Drama
Obi: What a Night (Brit.)	Lux	Danielle Darrieux, Jean Desailly	88	Comedy
On Approval (Brit.)	Davis	Isabel Court	82	Melodrama
Open City (Ital.)	Film Renters	Renata Lillo, Clive Brook	80	Comedy
Orpheus (French)	Burayn	Anna Magnani, Aldo Fabrizi	100	Drama
Our Daily Bread (German)	Ducina	Maria Casares, Jean Marais	80	Fantasy
Outcry (Ital.)	Central	Paul Nidi	80	Drama
Pagan (Ital.)	Crest	Leo Poldani, Vittorio Duse	80	Drama
Pagan Galleys (Brit.)	Burayn	Maria Michel, Gar Moore	110	Drama
Paper Galleys (Brit.)	Schlaifer	Dermot Walsh, Rona Anderson	60	Melodrama
Paris 1900 (French)	Mayer-Kingley	Monty Woolley	70	Docu'try

MISCELLANEOUS (continued)

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Forlorn River (R)	Favorite	Buster Crabbe	88	Drama
Formosa (Chinese)	Hoffberg	Chen Min, Tung Yao	85	Docu'ry
Francis, the First (French)	Meadow	Fernandel	92	Comedy
Eric Frae (Fr.)	Oxford	Blanchette Brandy	95	Comedy
From Little Acorns (French)	Souvaïne	Basil Radford, Janette Scott	82	Comedy
Galloping Major, The (Brit.)	Toddy	Ralph Cooper, Theresa Thompson	79	Drama
Gangsters on the Loose	Oxford	Jean Greenwood, Hugh Williams	77	Comedy
Girl in a Million, A (Brit.)	Bellon-Fonlue	Fernand Ledoux	100	Drama
Girl with the Grey Eyes (French)	Schlaifer	Valentina Cortes, Michael Denison	90	Drama
Glas Mountain, The (Brit.)	A.F.E.	Pierre Fresnay	85	Drama
God Needs Men (French)	Toddy	Irene Hopper, Royal Gasep Choff	79	Religious
Going to Glory	Excelsior	Harry Burr	85	Drama
Golem, The (French)	Allied	John Mills, Valerie Hobson	116	Drama
Great Expectations (Brit.)	I.R.O.	Wilfred Lawson, Elizabeth Allan	103	Musical
Great Mr. Handel (C) (Brit.)	Allied	Trevor Howard, Alastair Sim	93	Drama
Green for Danger (Brit.)	Toddy	Nina Mae McKinney	45	Drama
Gun Moll	Toddy	Ann Todd, Eric Portman	81	Drama
Hangman's Holiday (Brit.)	Hoffberg	Ronald Haines, Narrator	62	Fairy Tale
Hans Christian Andersen (Brit.)	Pacemaker	Alastair Sim, M. Rutherford	81	Comedy
Happiest Days of Your Life (Brit.)	Toddy	Herbert Jeffries, Manton Moreland	61	Musical
Harlem on the Prairie	English	David Farrar, Anne Crawford	76	Melodrama
Headline (Brit.)	Crest	Vittorio de Sica, Maria Mercader	95	Drama
Heart and Soul (Ital.)	A.F.E.	Michelle Morgan, Balmo	73	Drama
Heart of a Nation (French)	Bell	Lilli Palmer, Richard Atten	84	Drama
Hell's Gateway (Canadian)	Souvaïne	Phyllis Calvert, Edward Underdown	71	Musical
Her Panellied Door (Brit.)	Snader	Howard Keel, Valerie Hobson	86	Comedy
Hidout for Love (Fr.)	Loport	Arletty	99	Melodrama
High Treason (Brit.)	Pacemaker	Liam Redmond, Mary Morris	96	Scenic
Hills of Ireland (Irish)	World Travel	Travelogue	46	Scenic
His Harlem Wife	Toddy	Louise Beavers	75	Drama
History of Mr. Polly (British)	I.R.O.	John Mills, Sally Anne Howes	94	Comedy
Horsemen, The (Russ.) (C)	Artkino	Sergei Gur, Tamara Chermova	101	Drama
House Rent Party	Toddy	Pigment Markham, Rustus Murray	57	Comedy
Hue and Cry (Brit.)	Fine Arts	Alastair Sim	82	Comedy
I Know Where I'm Going (Brit.)	Allied	Wendy Hiller, Roger Livesey	91	Drama
In the Circus Arena (Russ.) (C)	Artkino	Circus Acts	120	Circus
Inheritance, The (Brit.)	Caolero	Jean Simmons, Katina Paxinou	86	Drama
Island of Precidia (Ital.)	Loport	Claudio Gora, Vera Carmi	91	Melodrama
It Happened in Europe (Hung.)	A.F.E.	Elena Varzi, Mario Angelotti	92	Comedy
It's Forever Springtime (Ital.)	Ellis	Hugh Williams, Carla Lehmann	96	Comedy
Jacqueline Miahobaves (Brit.)	Crest	Vittorio De Sica	86	Comedy
Jealous Husband (Ital.)	Meadow	Suz Delair, Louis Jouvet	101	Drama
Jenny Lamour (French)	Davis	Joseph Schmidt	73	Operatic
Joseph Schmidt Story (German)	Film Renters	Edward G. Robinson, R. Attenborough	86	Melodrama
Journey Together (Brit.)	Scalera	Michel Simon, Ferruccio Tagliavini	96	Melodrama
King's Jester, The (Ital.)	I.R.O.	Phyllis Calvert, Eric Portman	81	Drama
Kisonga, Man of Africa (Brit.) (C)	Commercial	Anton Walbrook, Danielle Darrieux	96	Comedy
La Ronde (Fr.)	Scalera	Louis Jourdan, Maria Denis	96	Melodrama
La Vie De Boheme (French)	Discina	Suz Delair, Louis Jouvet	97	Melodrama
Lady Paname (French)	Film Renters	Emil Jannings	86	Melodrama
Last Laugh, The (German)	Four Continents	Francis L. Sullivan, Anne Ziegler	75	Operetta
Laughing Lady, The (C) (Brit.)	Lux	Gino Cervi, Valentina Cortes	122	Drama
Les Miserables (Ital.)	Savoy	Leo Gorcey, Bobby Jordan	62	Comedy
Let's Get Tough (R)	Hoffberg	Will Fyfe, Polly Ward	85	Comedy
Life and Laughter (Brit.)	Four Continents	Patricia Burke, David Farrar	86	Drama
Life Begins Tomorrow (Fr.)	M.P. Sales	Tito Gobbi, Gina Lollobrigida	92	Operetta
Lovers of a Clown (Ital.)	Souvaïne	Anouk, Almee, Sergio Bagaglia	92	Musical
Lovers of Verona (French)	Scalera	Adriano Rimoldi, Dina Saniola	97	Melodrama
Lovers of Don Juan, The (Ital.)	Caolero	Nelly Corradi, Italo Tajo	107	Opera
Lucia Di Lammermoor (Ital.)	Toddy	Manton Moreland, F. E. Miller	63	Comedy
Lucky Ghost				

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TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Paris Nights (Fr.)	Discina	The Bernard Bros.	82	Musical-Comedy
Paris Waltz (Fr.)	Lux	Yvonne Printemps, Pierre Fresnay	97	Musical-Drama
Passion of Carmen	Film Renters	Vivian Romance, Jean Marais	96	Drama
Passport to Pimlico (Brit.)	Classic	Stanley Holloway, Margaret Rutherford	104	Drama
Path of Hope (Ital.)	Lux	Raf Vallone, Elena Vardi	63	Comedy
Pennywhistle Blues (So. African)	Commercial	Mayer-Kingale All Native Cad.	39	Drama
Pope Le Moko (Fr.)	Discina	Pierre Fresnay	32	Musical
Perfectionist, The (French)	Hoffberg	California Light Opera Co.	78	Drama
Pinalore, H. M. S.	Classic	Dick Powell, Elizabeth Scott	86	Drama
Pitfall (R)	Bureyn	Ann Todd, Henry Newton	75	Drama
Poison Pen (Brit.)	M.P. Sales	David Bruce	57	Drama
Prejudice	Hallmark	Ginger Prince, Darlene Bridges	111	Religious
Prince of Peace, The	Toddy	Louise Beavers, Harlem Tuff Kide	78	Drama
Prison Bail	Classic	Bourvil, Yvette Etevant	95	Comedy
Prize, The (French)	Toddy	Manton Moreland, F. E. Miller	48	Comedy
Professor Creeps	Caolero	Burayn	87	Drama
Quiet One, The (Ital.)	Toddy	Ralph Cooper, Montie Hawler	73	Drama
Racket Doctor	Toddy	Alfred Hitchcock, Sophie Desmarets	86	Musical
Raiders, The (Brit.)	Film Renters	Royal & Allied Merchant Navy	70	Docu'ry
Rancho Grande (Mex.) (C)	Atsica	Jorge Negrete, Eduardo Noriega	90	Drama
Rap, The (Brit.)	Film Renters	Richard Greene, Cedric Hardwicke	87	Melodrama
Razia (German)	Central	Ellis Burgner, F. von Peterzen	84	Drama
Reluctant Widow, The (Brit.)	Fine Arts	Jean Kent, Gay Rolle	86	Comedrama
Resistant With Tomorrow (French)	Souvaïne	Daniel Gelin, Brigitte Aubert	102	Drama
Resistance (French)	Meadow	Pierre Renard, Yvonne Gaudreau	93	Drama
Room Upstairs (Brit.)	Loport	Mariene Dietrich, Jean Gabin	90	Drama
Royal Affair, A (French)	Discina	Maurice Chevalier, Sophie Desmarets	86	Musical
St. Francis (Ital.)	Bureyn	Abdo Fabrizi, St. Francis Monks	82	Comedy
Saints and Sinners (Irish)	Loport	Alley Theatre Players	82	Comedy
School for Scoundrels (Brit.)	Caolero	Anna Magnani, Antonio Centa	99	Drama
School for Sinners (Brit.)	Hoffberg	Eric Harrison, Diana Churchill	72	Melodrama
Secret Flight (Brit.)	Nayack	Sidney Blackmer, Vera Tosdale	69	Drama
Secret Days to Noon (Fr.)	Snader	Ralph Richardson	90	Drama
Secret of Marcellin (Fr.)	Commercial	Jean March	62	Drama
Screen Jesters (German)	M.K.D.	Bettina Molal	81	Drama
Screen Vail, The (Brit.)	Ball	James Mason, Ann Todd	93	Drama
She's Too Mean for Me	Toddy	Manton Moreland, Floureny E. Miller	48	Comedy
Simple Case of Moner, A (French)	Discina	Gaby Morlay	95	Comedy
Sin of Esther Waters (Brit.)	I.R.O.	Kathleen Ryan, Dirk Bogarde	61	Drama
Small Back Room (Brit.)	Snader	David Farrar, Robert Morley	96	Drama
Smart Alecks (R)	Savoy	Leo Gorcey, Bobby Jordan	64	Comedy
Somewhere in Berlin (Spanish)	Central	Harry Hindemith, Hedia Sarnow	77	Musical
Song of Dolores, The (Spanish)	Lux	Impero Argentina	85	Musical
Springtime (Brit.)	Four Continents	Carol Raye, Peter Graves	107	Musical
Stairway to Heaven (Brit.) (C)	Allied	David Niven, Roger Livesey	103	Drama
Stars Look Down (Brit.)	Ellis	Michael Redgrave, Margaret Lockwood	104	Drama
Storm Within, The (French)	Discina	Joette Dey, Jean Marais	84	Drama
Story of Tosca (Ital.)	Scalera	Michael Simon, Ferruccio Tagliavini	105	Melodrama
Strange Ones, The (Fr.)	Film Renters	Mayer-Kingale Nicole Stéphane	96	Drama
Styria and the Phantom (French)	Discina	Odette Joyeux, Francis Perier	83	Drama
Taba	M. P. Sales	Native Cast	83	Docu'ry
Taming of Shrew, The (Brit.)	Schlaifer	Jean Kent, Robert Beatty	48	Comedy
Tears of Blood (Ital.)	Crest	Andrea Checchi, Neda Naldi	90	Drama
Tenderfoot Goes West, A (R)	Hoffberg	Jack LaRue, Russell Gibson	46	Western
Terror House (Brit.)	Ellis	James Mason	78	Drama
That Gang of Mine (Brit.)	Savoy	Leo Gorcey, Bobby Jordan	49	Comedy
Third Time Lucky (Brit.)	I.R.O.	Glynis Johns, Dermot Walsh	47	Drama
This Happy Breed (C) (Brit.)	Allied	Celia Johnson, Robert Newton	116	Drama
This Night is Ours (German)	Ball	Hildegard Neff	80	Drama

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MISCELLANEOUS (continued)

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
This Was a Woman.....	Ellis	Sonia Dresdel, Barbara White.....	98	Drama
Thunder Rock (Brit.).....	Ellis	Michael Redgrave, James Mason.....	91	Melodrama
To the Last Man (R).....	Favorite	Randolph Scott, Gail Patrick.....	74	Western
Tombolo (Ital.).....	Canaro	Aldo Fabrizi, Adriana Benetti.....	98	Drama
Tomorrow Is Too Late (Ital.).....	Barry	Pier Angeli, Vittorio De Sica.....	103	Drama
Tony Draws a Horse (Brit.).....	Fine Arts	Cecil Parker, Anne Crawford.....	90	Comedy
Torment (Swed.).....	Oxford	Alf Kellin, Mai Zetterling.....	88	Drama
Train of Events (Brit.).....	Fine Arts	Valerie Hobson, John Clement.....	80	Drama
Tree Glary.....	Film Renters	U.S. & Brit. Govt. Documentary.....	89	Docu'try
Two Madonnas, The (Ital.).....	Canaro	Eva Nova, Ermanno Randi.....	89	Musidrama
Under the Olive Tree (Ital.).....	Lux	Raf Vallone, Lucia Bose.....	107	Drama
Up Jumped the Devil.....	Dixie	Brigitte Ober.....	100	Drama
Voice in Your Heart, A (Ital.).....	Toddy	Shelton Brooks, Mantal Norland.....	89	Comedy
Wagon Wheels (R).....	Scalera	Vittoria Gasman, Constance Dowling.....	82	Musidrama
Warning to Wantons (Brit.).....	L.R.O.	Randolph Scott, Gail Patrick.....	98	Western
Waterfront Women (Brit.).....	Ital	Anne Vernon, Harold Warrender.....	105	Drama

MISCELLANEOUS (continued)

TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Ways of Love (Fr. & Ital.) (Day in the Country, Jofroi, Miracle).....	Burstyn	Anna Magnani, Vincent Scottie.....	116	Dr. & Com.
What a Guy.....	Toddy	Ruby Dee, Anna Lucasta Players.....	85	Comedy
When the West Was Young (R).....	Favorite	Randolph Scott, Sally Blaine.....	53	Western
Where Is Zaza? (Ital.).....	Canaro	Nino Taranto, Iva Bardinza.....	94	Musidrama
Whistle Stop (R).....	Classic	George Raft, Ava Gardner.....	84	Drama
White Hell of Pitz-Palu (Swiss).....	Lux	Hans Albers, Liselotte Palmer.....	98	Drama
Wicked Lady, The (Brit.).....	Allied	James Mason, Margaret Lockwood.....	98	Drama
Winning the West (R).....	Favorite	Richard Arlen, Mary Brian.....	73	Western
Woman Hater (Brit.).....	Bell	Stewart Granger.....	49	Comedy
Woman of Doleyn (Brit.).....	Lopert	Dame Edith Evans, Emyln Williams.....	94	Drama
Woman to Woman (Brit.).....	Lopert	Four-Centimela Douglas Montgomery, Joyce Howard.....	90	Drama
Women Without Names (Ital.).....	Lopert	Simone Simon, Valentina Cortese.....	90	Drama
Wonder Boy, The (Brit.).....	Snader	Bobby Heney.....	83	Comedrama
Wooden Horse (Brit.).....	Snader	Leo Genn, Anthony Steel.....	80	Drama
You Will Remember (Brit.).....	English	Robert Morley, Emyln Williams.....	80	Drama
Young and the Damned, The (Mex.).....	Mayer-Kingley	Estela Inda.....	82	Musidrama
Young Scarface (Brit.).....	M.K.D.	Richard Attenborough, H. Baddley.....	89	Melodrama



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4601	Heroes on the Merry-Go-Round (7)...	9-13-51	1183
4602	Shoemaker and the Elves (8)...	10-18-51	1194
4603	Lucky P (7)...	12-13-51	1230
4604	Holiday Lane (7)...	12-13-51	1230
4605	Swatline (7)...	1-17-52	1268
4606	Blondie's Baby (7)...	1-14-52	1275
4607	Monkey Love (7)...	3-13-52	1375
4608	Babes at Sea (7)...	4-10-52	1405
4609	Let's Go (8)...	5-8-52	1425
4610	Crop Chasers (8)...	6-12-52	1435

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4431	She's Oil Girl (17)...	9-20-51	1330
4432	Midnight Blunder (17)...	11-22-51	1283
4433	Olaf Laughs Last (17)...	12-27-51	1338
4434	High Blood Pressure (18)...	2-28-52	1390
4435	So You Won't Squawk? (16)...	4-17-52	1425
4436	Groom and Bored (16)...	6-26-52	1435

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4502	Wonder Goggles (7)...	11-29-51	1195
4503	The Omphale (7)...	12-24-51	1230
4504	Rooty Toot Toot (8)...	3-27-52	1390
4505	Willie the Kid (7)...	6-26-52	1435

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4701	Fuddy Duddy Buddy (7)...	10-19-51	1171
4702	Grizzly Gaffer (7)...	12-20-51	1230
4703	Bloopy Jockey (7)...	2-21-52	1331
4704	Ing Snatcher (7)...	5-29-52	1425

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3752	Nutcracker Suite (9)...	12-10-51	1283
3753	Plaza Concerto in B-Flat Minor (10)...	12-10-51	1283
3754	Pearl Gert Suite (9)...	12-10-51	1283
3755	1812 Overture (11)...	12-10-51	1283
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3860	Great Director (11)...	7-19-51	1184
4851	Hollywood At Play (10)...	9-3-51	1155

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4854	Hollywood on a Sunday Afternoon (10)...	12-20-51	1283
4855	Memories of Famous Hollywood Comedians (9)...	1-24-52	1283
4856	Meet Mr. Rhythm, Frankie Laine (10)...	3-20-52	1391
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4859	Hollywood on the Ball (9)...	6-19-52	1445

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4402	Teeth Will Out (16).....	10-4-51	1187
4403	Hula-La-La (16).....	11-1-51	1195
4404	Post Man Wins (16).....	12-6-51	1299
4405	A Missed Fortune (16%).....	1-3-52	1239
4406	Litton, Judge (17).....	3-6-52	1323
4407	Corny Casanova (16%).....	5-1-52	1405

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4933	Randy Brooks & Orsh.		
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3809	Sunshine Sports (10)...	6-28-51	1263
3810	Anglers Awaken (10)...	7-26-51	1327
4001	Willie Moose Story (9)...	9-22-51	1183
4002	Flying Skis (9)...	10-25-51	1187
4003	Gymnastic Experts (11)...	11-29-51	1231
4004	Bicycle Thrills (10)...	12-27-51	1238
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4006	Rasatin Regues (10)...	3-27-52	1405
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3160	Mysterious Island	9-13-51	1043
4120	Captain Video (e).....	12-27-51	1170
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W-267	Puddin' On the Dog (7)...	10-20-51	1230
W-268	Mouse Trouble (7)...	12-15-51	1283
W-269	Mouse Comes to Dinner (7)...	1-19-52	1323
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5181	Government Agents vs. Phantom Legion	9-28-51	1170	14,116	Tenacious We Obit (7)	8-28-51	1111	6330	Who's Cookin' Who (7)	7-16-51	1111	8401	So You Want to be a Bachelor	8-2-51	1171
5183	Pirate Harbor (R)	9-26-51	1171	14,117	Lucky Number (7)	7-20-51	1111	6331	Pied Piper of Santa Street	8-20-51	1111	8402	So You Want to Be a Plumber (10)	11-10-51	1171
5182	Radar Men from the Moon	1-18-52	1283	14,118	Get Rich Quick (8)	8-31-51	1167	6332	100 Pyramids and Assy	9-17-51	1111	8403	So You Want to Get It Wholesale (10)	1-12-52	1351
5184	Nyssa and the Tigerman	1-18-52	1359	14,119	Get Rich Quick (8)	8-31-51	1167	6333	Find and Rob the	10-15-51	1253	8404	So You Want to Enjoy Life (10)	3-28-52	1315
RKO				14,120	Cold Turkey (7)	8-21-51	1168	7321	Lone Wolf (7)	10-29-51	1253	8405	So You Want to Go to a Convention	6-7-52	1351
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13,406	Requiem to Riches (15)	7-6-51	1170	14,122	Get Rich Quick (8)	8-31-51	1167	7323	Painter and the Painter	12-10-51	1194	MELODY MASTER BAND			
23,481	Millwound Honeycomb	9-28-51	1170	14,123	Cold Turkey (7)	8-21-51	1168	7324	Bathing Buddies (7)	1-17-52	1283	8802	Jan Garber & Orch. (10)	11-17-51	1255
23,402	Fast and Furious (15)	11-2-51	1171	14,124	Out of Seals (7)	11-2-51	1179	7325	Slippery King of Poles	2-4-52	1263	8803	Richard Himber & Orch. (10)	2-8-52	1283
23,403	Newlyweds' House Guest	1-18-52	1283	14,125	No Smoking	11-21-51	1253	7326	Crow Crazy	3-3-52	1323	8804	Hawaiian Orch. (10)	4-12-52	1391
23,404	Ghost Buster (18)	3-7-52	1375	14,126	See no Guard (7)	12-14-51	1263	7327	Reckless Driver (7)	3-31-52	1391	MERRIE MELODIES AND LOONEY TUNES			
23,405	Newlyweds Take a Chance	5-2-52	1375	14,127	Father's Lion (7)	1-4-52	1283	7328	Poot and Pootie and His	4-28-52	1391	(Color)			
EDGAR KENNEDY SERIES				14,128	Donald Applesauce (7)	1-18-52	1359	7329	Mourne Come Home	5-29-52	1391	7711	Cheese Chasers	8-25-51	1171
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23,501	Mad About Moonshine	9-7-51	1170	14,130	Two Chips and A Miss	2-29-52	1331	NAME-BAND MUSICALS				7713	Twenty's Eight	8-25-51	1171
23,502	It Happened All Night	9-28-51	1167	14,131	Man's Best Friend (6)	3-21-52	1390	6310	Teresa Brewer and Firehouse	6-27-51	1059	7714	Beas for Punishment	10-20-51	1171
23,503	At Apple in His Eye	10-26-51	1283	14,132	Lambert, The Sheepish Lion	4-1-52	1391	7301	Tommy Dorsey and his Orchestra	11-17-51	1154	7715	Blondy Time Passes (7)	11-3-51	1163
23,504	Slightly As Sea (16)	11-18-51	1359	14,133	The Gun Goofy (8)	5-18-52	1391	7302	Woody Herman's Varieties	12-5-51	1171	7716	Drip Along Daffy (7)	11-17-51	1171
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23,791	Lord Epping Returns	9-21-51	1239	14,135	8-16-52	1391	7304	Blue Berries (15)	3-12-52	1359	7718	The Price Paid (7)	12-22-51	1283	
23,792	Too Many Wives (16)	12-21-51	1359	14,136	Man's Best Friend (6)	3-21-52	1390	7305	Connoisseur and	5-7-52	1391	7719	Who's Kitten Who? (7)	1-5-52	1283
REISSUED MUSICALS				14,137	Man's Best Friend (6)	3-21-52	1390	7306	Ad Leonard (15)	5-7-52	1391	7720	Frankie and Johnnie	2-16-52	1299
13,201	Tax Benecke (18)	10-5-51	1255	14,138	Man's Best Friend (6)	3-21-52	1390	7307	Buddy Morand and his Orchestra	6-18-52	1391	7721	Thump Fun (7)	3-1-52	1323
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23,102	Last of the Wild West	10-12-51	1171	14,141	Man's Best Friend (6)	3-21-52	1390	7201	Dancer Under the Sea	12-19-51	1170	7724	Little Red Riding Hood	4-5-52	1323
23,103	Railroad Special Agent	11-9-51	1171	14,142	Man's Best Friend (6)	3-21-52	1390	7202	Knight of the Highway	6-18-52	1391	7725	Book-A-Doodle-Do	7-5-52	1323
23,104	Lady Maritana (16)	12-7-51	1194	14,143	Man's Best Friend (6)	3-21-52	1390	VARIETY VIEWS				7726	Beep Beep (7)	5-24-52	1323
23,105	Songs of the Campus	2-1-52	1255	14,144	Man's Best Friend (6)	3-21-52	1390	6346	Chubby Cub (8)	6-18-51	1059	SPECIALS			
23,901	Football Headliners of 1951	12-14-51	1239	14,145	Man's Best Friend (6)	3-21-52	1390	6347	Romeo Land	8-6-51	1111	(Color)			
23,106	Second Sight (17)	2-29-52	1323	14,146	Man's Best Friend (6)	3-21-52	1390	6348	Monkey Island	9-10-51	1111	7708	Enchanted Islands	9-4-51	1111
23,107	Murder in "A" Flat	3-28-52	1323	14,147	Man's Best Friend (6)	3-21-52	1390	7341	Italian Interlude (9)	1-5-52	1185	8001	Winter Wonders	9-8-51	1111
23,108	A Nation is Fifty (16)	4-25-52	1323	14,148	Man's Best Friend (6)	3-21-52	1390	7342	Brooklyn Gals South (9)	1-21-52	1239	8002	Ride, Cowboy, Ride (20)	10-27-51	1111
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14,211	Card Sharp (9)	6-15-51	1058	14,150	Man's Best Friend (6)	3-21-52	1390	7344	Rhythm on the Reef (8)	4-14-52	1179	8004	Land of the Trembling Earth	1-28-52	1331
14,212	Cleopatra's Playground	7-13-51	1154	14,151	Man's Best Friend (6)	3-21-52	1390	7345	The Army's Finest (9)	6-16-52	1331	8005	Land of Everyday Miracles	4-26-52	1359
14,213	Antique Artile (8)	6-10-51	1171	14,152	Man's Best Friend (6)	3-21-52	1390	7346	Village Metropolis (9)	9-8-52	1391	8006	The Seal of the Sacred	5-10-52	1391
14,201	Reminding Session (8)	9-7-51	1179	14,153	Man's Best Friend (6)	3-21-52	1390	WOODY WOODPECKER TECH. CARTOONS				8007	No Pets Allowed (20)	5-31-52	1391
14,202	Indomitable (8)	10-5-51	1179	14,154	Man's Best Friend (6)	3-21-52	1390	6354	Sling Shot 87% (7)	7-25-51	1111	8008	Open Up That Golden Gate	7-19-52	1391
14,203	America's Singing Boys	11-2-51	1263	14,155	Man's Best Friend (6)	3-21-52	1390	8350	Redwood Sap (7)	10-1-51	1111	SPORTS PARADE			
14,204	Riders of the Andes (8)	10-5-51	1179	14,156	Man's Best Friend (6)	3-21-52	1390	8351	Peaks (7)	10-29-51	1111	(Color)			
14,205	Man With A Record	12-28-51	1359	14,157	Man's Best Friend (6)	3-21-52	1390	7352	Born to Peek	2-25-52	1299	7507	Birds and Beasts Were There	10-18-51	1111
14,206	Louise (19)	1-25-52	1390	14,158	Man's Best Friend (6)	3-21-52	1390	7353	Slime Hoax (7)	4-25-52	1359	7508	Making Mountains	7-14-51	1111
14,207	Smugglers Beware (8)	2-22-52	1351	14,159	Man's Best Friend (6)	3-21-52	1390	7354	Woodpecker in the Soup	6-16-52	1391	7509	The Kid of the Outdoors	8-18-51	1111
14,208	At Home With Royalty	3-1-52	1375	14,160	Man's Best Friend (6)	3-21-52	1390	WARNER BROS. BLUE RIBBON HIT PARADE				7510	The Kid of the Outdoors	8-18-51	1111
14,209	Swing Time in Mexico	4-18-52	1391	14,161	Man's Best Friend (6)	3-21-52	1390	6354	Sling Shot 87% (7)	7-25-51	1111	7511	Art of Ambush	10-18-51	1111
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14,310	Ted Williams (8)	8-1-51	1039	14,163	Man's Best Friend (6)	3-21-52	1390	8353	Sailors and the Bookworm	11-1-51	1111	7513	Everybody Has His Day	12-22-51	1255
14,311	Luka Texana (8)	6-29-51	1111	14,164	Man's Best Friend (6)	3-21-52	1390	8354	Geldinks and the Jivir Bears	12-1-51	1187	7514	Dutch Treat in Sports	2-2-52	1359
14,312	Rainbow Chasers (8)	7-27-51	1111	14,165	Man's Best Friend (6)	3-21-52	1390	8355	Of Them I Sting (7)	1-12-52	1339	7515	Emperor's Horses (10)	3-1-52	1390
14,313	Bridal Boogie (8)	9-24-51	1111	14,166	Man's Best Friend (6)	3-21-52	1390	8356	Hand to Mouse (7)	2-1-52	1375	7516	Glamour in Tennis (10)	4-5-52	1399
14,301	Channel Swimmer (8)	9-21-51	1185	14,167	Man's Best Friend (6)	3-21-52	1390	8357	Brave Little Bat (7)	3-13-52	1391	7517	Switzerland Sportland	5-10-52	1391
14,302	Backyard Hockey (8)	11-18-51	1299	14,168	Man's Best Friend (6)	3-21-52	1390	8358	Snow Time for Comedy	4-12-52	1391	7518	Centennial Sports	6-28-52	1391
14,304	Feathered Bullets (8)	12-14-51	1351	14,169	Man's Best Friend (6)	3-21-52	1390	8359	Hush My Mouse (7)	5-5-52	1391	7519	Snow Follies	7-26-52	1391
14,305	Winter Holiday (8)	1-11-52	1375	14,170	Man's Best Friend (6)	3-21-52	1390	8360	Run Little Run	6-1-52	1391	7520	Just for Sport	8-23-52	1391
14,306	That Man Rickety (8)	2-6-52	1375	14,171	Man's Best Friend (6)	3-21-52	1390	8361	Baby Bottleneck	6-14-52	1391	VITAPHONE NOVELTIES			
14,307	Pampa Sky Targets	3-7-52	1391	14,172	Man's Best Friend (6)	3-21-52	1390	8362	Boo Parade	6-14-52	1391	7607	World of Kids (10)	8-23-51	1179
14,308	Summer Club (8)	4-4-52	1391	14,173	Man's Best Friend (6)	3-21-52	1390	8363	Ballot Box Bunny	10-6-51	1263	7608	Disaster Fights	9-11-51	1179
14,309	Summer is for Kids (8)	5-2-52	1391	14,174	Man's Best Friend (6)	3-21-52	1390	8364	Big Top Bunny (7)	12-1-51	1263	7609	To See or Not to See	9-15-51	1179
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13,107	Crease Ship (18)	3-2-51	795	14,176	Man's Best Friend (6)	3-21-52	1390	8366	Foxy by Proxy (7)	2-23-52	1375	7611	Songs of All Nations (10)	2-18-52	1391
13,108	Day of the Fight (16)	3-30-51	819	14,177	Man's Best Friend (6)	3-21-52	1390	8367	Water, Water Every Where	4-19-52	1391	7612	Animals Have All the Fun	4-19-52	1391
13,109	The MacArthur Story	4-27-51	819	14,178	Man's Best Friend (6)	3-21-52	1390	8368	Two Chips and A Miss	2-29-52	1331	7613	Orange Blossoms	5-24-52	1391
13,110	They Fly With the Fleet	8-22-51	883	14,179	Man's Best Friend (6)	3-21-52	1390	8369	Two Chips and A Miss	2-29-52	1331	7614	Speed, Spills & Spunk	8-9-52	1391
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85,003	Beaver Valley (32)	Not Set	398	14,185	Man's Best Friend (6)	3-21-52	1390	8375	Two Chips and A Miss	2-29-52	1331	(Prof. Film Company) (30)	1-1-52	961
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